

# Disguise, Deceit, and Character Development in Cervantes's Prose

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## ABSTRACT

SCOTT DOUGLAS YOUNGDAHL: Disguise, Deceit, and Character Development  
in Cervantes's Prose  
(Under the direction of Marsha Collins)

In this dissertation I examine Cervantes's use of characters' trans-social disguise in his major prose works. Through their use of disguise, the characters gain invaluable experiences that offer them insights into themselves and grant them freedoms of movement and association that they would otherwise never have. By using Mikhail Bakhtin's theory of carnival, I associate successful trans-social disguises in terms of the carnivalesque elements in their creation: a liberation from static social boundaries, comicity, and characteristics of carnival's "world upside down." Others Cervantine characters, however, choose disguises so lowly in nature that they entrap rather than liberate. Rather than ending their lowly disguises on their own terms, the characters ultimately are rescued from their plights. Don Quixote and Sancho are unique in that their disguises as knight-errant and squire/governor both liberate and entrap, yet in the end both voluntarily end their disguises on their own terms. The protagonists of Los trabajos de Persiles y Sigismunda use trans-social disguises that offer Cervantine alternatives to the classic heroes of Byzantine romance, while embodying human frailties with otherworldly devotion that speak to the importance of faith in all.

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## INTRODUCTION

In the prologue of the Novelas ejemplares (1613), Miguel Cervantes writes that one of his goals in writing the book is to provide for the Spanish nation a type of billiard table, to which each person may come for entertainment without fear of interference. Cervantes clearly sees his work as providing an important social function, and as an outlet for people from all walks of life. His literary creations, not surprisingly, include characters from virtually every conceivable background: nobles, ruffians, gypsies, Moors, Christians, Jews, soldiers, poets, prostitutes, and prisoners. Cervantes himself experienced life in many different incarnations: student, soldier, prisoner, author, grain requisitioner, and tax collector. Cervantes's work is replete with characters who embody the different roles that the author himself played in his life, and an array of Cervantine characters employ disguises that place them in different socioeconomic strata, often highlighting individuals' struggles to become, evolve, and maintain control over their destinies. This dissertation studies Cervantes's use of disguise as a key element of character development. Characters who experience freedom of association and mobility undergo similar positive transformations in themselves, while other characters' disguises entrap and act as an obstacle to self-knowledge and fulfillment. Cervantes's two most famous characters, Don Quixote and Sancho, experience both liberating and entrapping moments as knight and squire as their disguises come under control of others. Persiles and

Sigismunda, of Cervantes's final work, use trans-social disguises to manipulate others and maneuver toward their goal of Catholic marriage in Rome, though in so doing, they offer a more human and vulnerable alternative to the heroes of classic Byzantine romance.

At the beginning of Don Quijote (1605), Alonso Quijano takes on the identity of a knight-errant by attempting to dress and act the part. He spends almost the rest of his life in this assumed identity, dressed and performing as a knight-errant in a world in which chivalry and chivalric romances are anachronistic. Throughout Cervantes's prose, disguise is a recurrent motif. But Cervantes's use of a specific type of disguise, one in which characters adopt a mask or identity that alters their social status or function, proves particularly interesting. In his works, young nobles frequently adopt a sort of social camouflage in order to temporarily live the lives of muleteers' assistants, inn servants, gypsies, pilgrims, or people of the opposite sex. Such disguises are a tried-and-true convention of prose romance and theater of the time, but in this dissertation I show that Cervantes uses this convention in a complex way to explore the characters. Furthermore, this work demonstrates that the characters' experiences in their disguised mode play a key role in their own self-determination.

The point of departure for my study is a term coined by Guillermo Carrascón, in his study of disguises in Lope de Vega's theater. According to Carrascón, the disguised character invents his new personality trans-socially by placing it in a social class different from his own. This work studies trans-social disguises in Cervantes's prose, from the pastoral romance La Galatea (1585), to

several short stories in the Novelas ejemplares (1613), to Don Quijote (1605, 1615), ending with his version of the Byzantine romance in Los trabajos de Persiles y Sigismunda (1616). Many characters in each work employ disguises, and this work shows how Cervantes uses trans-social disguises in ways that show how his characters are profoundly changed by their new roles. Furthermore, the attendant freedom or lack of agency that each character faces in the disguised role is the single-most important factor in the solution of the conflict he or she confronts.

While many Golden Age authors include cross-dressing in a number of their works (Lope, Calderón), or employ characters pretending to belong to a different social class (Pablos's many attempts at social climbing in El Buscón [1604], Don García's posturing in La verdad sospechosa [1620]), Cervantes's trans-social disguises represent more profound changes than a man portraying a woman or a poor squire wearing a nobleman's sword. Cervantes's disguised characters are often able to find the solutions to their problems while in "masked" mode. Moreover, the disguises are frequently identified with self-actualization and self-realization, as the characters discover new aspects of themselves that allow them to become more complete human beings.

Oddly enough, many times the trans-social disguises of the noble or high-born as a muleteer's boy, servant, or priest's assistant are liberating, in that the characters experience an openness and freedom that were denied to them in everyday life. In some of the following cases, the appropriation of the disguise forms an integral, if not essential, part of the person the character eventually becomes. The mask acts as a catalyst to deeper personal understanding and fulfillment, and the freedom that the



characters discover in their disguises plays a vital role in the formation of their identities.

In some instances, however, the disguise entraps Cervantine characters, and they are unable to overcome the perceived limits of their “new” identity. In these cases, the characters, rather than experiencing a type of liberation through the masking, are constrained by their false identities, and their growth as individuals is stunted rather than enhanced.

Disguise, of course, is a convention common to the pastoral tradition in general, and to romance literature in particular. Northrop Frye writes that in romances from The Odyssey to Heliodorus's Ethiopica, the guile and disguises of the protagonists aid them in their successful journeys (68, 72). Throughout the sixteenth and seventeenth centuries, European playwrights, poets, and prose writers often used disguise in their works to structure plot, to generate comedic dialogue, and to expand psychological characterization. Especially popular during this period were pastoral romances, quite possibly due to the utopic nature of pastoral worlds, which many viewed as an image of the Golden Age (Iser 47); they provided a welcome artificial escape from the harsh realities of a Europe experiencing continual religious, economic, and armed struggles.

Wolfgang Iser writes that the pastoral romances popular in the sixteenth and seventeenth centuries were direct descendents of Virgil's Eclogues, in which the poetic boundaries of the pastoral were interwoven with the historical realm (29). Iser affirms that an integral part of Virgil's pastoral poetry is its artificiality, which at the same time is made relevant by its coupling with the real world: “[T]he relation between poetry and world is moved into focus through the removal of the boundary

between the two” (29). The pastoral romances of the fifteenth and sixteenth centuries by Sannazaro, Sidney, and Spenser developed the world of the pastoral of antiquity. Disguise was a common feature of these authors’ works. As with Musidorus in Sidney's Arcadia (1593), disguises often served to hide a character’s identity as nobility. Ultimately, the “shepherds” shed their rough clothing and appearance and reassume their true royal identities in a sort of “blood will tell” move in which social status is ultimately disclosed (Fuchs, Romance 6).

As the theater became popular as a form of entertainment, the element of disguise grew more common in productions. Guillermo Carrascón, for example counts twenty-one instances of disguise in Lope de Vega’s early works (121). Besides the obvious role-playing of actors pretending to “become” different people on stage, individual characters also undertook different roles in the same production. Playwrights often employed cross-dressing disguises, which enabled female characters to exact vengeance in the guise of a man, and gave them the opportunity to experience life on a previously unknown level. Rosaura's adopting of multiple disguises in the quest for her lost honor in Calderón de la Barca's La vida es sueño (1635) is perhaps Spain's most famous example. Others playwrights used characters who are ignorant of their true noble identity until the end of the play, while yet another theme of disguise in theater is that of the “unknown” or “veiled” woman, who is pursued by suitors who are obsessed with the mysterious lady.<sup>1</sup>

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1 For females in male disguise, see Bravo-Villasante's La mujer vestida de hombre en el teatro español. For disguises as indications of feminine vindication, see Escalonilla's La dramaturgia del disfraz. For more on the “veiled woman” and the “unknown king” see Lyons’s A Theatre of Disguise: Studies in the French Baroque Drama.

Theater was one of the only forms of group entertainment in the sixteenth and seventeenth centuries, and successful playwrights enjoyed great popularity and critical acclaim. Prose writers, however, had to overcome the bias against prose works as pedestrian. Northrop Frye writes: "Any serious discussion of romance has to take into account its curious proletarian status as a form generally disapproved of, in most ages, by the guardians of taste and learning" (23). While playwrights were able to draw upon and rework Greek and Roman tragedies, as well as continue the Italian *commedia del arte*, the prose writers' medium was much less respected. Romances of chivalry like Amadís de Gaula (1508), which became increasingly popular in Spain during the sixteenth century, were derided by critics for their lack of verisimilitude. Alban Forcione writes: "[E]ducated circles, from the early sixteenth century on, universally condemned the popular romances of chivalry, measuring them by the resurgent classical literary doctrines of Horace and Aristotle" (Cervantes, Aristotle, and the Persiles 85-86). Nevertheless, prose was at the same time much more open to innovation. Cervantes writes that he considers himself the first "que ha novelado en español" [the first to have 'noveled'] in Spanish. Before his Novelas ejemplares, most short stories were comic and therefore of less intellectual import than plays.

Romance has now lost much of its stigma, and critics have written on Cervantine disguise in recent years. Barbara Fuchs writes that Cervantes's characters in Don Quixote and Las novelas ejemplares challenge attempts to identify "proper" Spaniards and call into question national identities (Passing for Spain 3, 8). Thomas Hart observes that the fact that Cervantine characters emerge unscathed from their

experiences as members of a lower social class (like Andrés in “La gitanilla”) must have reassured the aristocratic readers of their sense of superiority (36). By linking all of Cervantes's prose—pastoral, romance, short story, and novel--and focusing solely on character-building and self-formation through disguise, I will show how Cervantes uses this technique as a vital tool of character development.

To some critics, the idea of self-creation in sixteenth- and seventeenth-century Europe is anachronistic and simply inapplicable. Stephen Greenblatt, who established the concept of "Renaissance self-fashioning," writes that ample evidence suggests that such self-formation was blocked by a set of control mechanisms that governed behavior, and that family, state, and religious institutions imposed a rigid and far-reaching discipline upon their middle class and aristocratic subjects (1, 3). Maravall writes that the monolith of seventeenth-century absolutism strived to control the people around its center (172). John Martin rebuts these notions of stifled individualization, pointing to an accelerating sixteenth-century tendency to view the self as an agent or subject and in increasingly individualized terms (1338). Furthermore, Martin cites a major historical shift in Renaissance Europe equal to a religious or ethical revolution which “[...] played a pivotal role in fostering an emerging ethic of individualism, at least in the sense that the individual came to see him or herself as a unique entity, largely responsible for his or her words and deeds, and capable of either concealing or revealing his or her feelings and beliefs as circumstances dictated” (1341).

Montaigne would have agreed with Martin's assertions. In his essay "On Experience," he writes that one must continually strive to seek, know and do more: "It

is a sign of diminished power when the mind is content--or a sign of weariness. No generous spirit stands still within itself; it always reaches forward and goes beyond its strength; it has sallies not equalled by its deeds; if it does not advance and press on, if it does not take its stand and give blows and dash hither and yon, it is but half alive" (1458). This theme also appears in Baldesar Castiglione's The Book of the Courtier, in which Federico Fregoso advises that during times of festivity, is it good for a noble to temporarily live as a peasant: "[I]f on these occasions the prince puts off his royal identity and mixes with his social inferiors as equals...in putting aside his own he achieves an even higher stature, by striving to surpass others by prowess and not by authority and showing that it is not being a prince that accounts for all his worth" (119). Although few of Cervantes's characters are princes (with a few notable exceptions), those whom I will examine in this dissertation all undergo experiences in which they either rise up and emerge victorious against the social roles they have adopted, or are defeated by lowliness of the status they knowingly or unknowingly take up.

A useful tool in examining Cervantine trans-social disguises and the importance of freedom in them is Mikhail Bakhtin's theory of the carnivalesque described in Rabelais and His World. His ideas are concerned with the societal upheaval represented in the popular celebrations of carnival throughout Europe in the Middle Ages and the Renaissance: "[O]ne might say that carnival celebrated temporary liberation from the prevailing truth and from the established social order; it marked the suspension of all hierarchical rank, privileges, norms, and prohibitions" (Bakhtin 10). Characters in trans-social Cervantine disguises are essentially the

same. I posit that characters' experiences as members of the lower class are akin to the experiences of the lower classes for the few days of carnival, when there was freedom of association, and when they could address a town official or judge equally, without fear of reprisal. In some cases, however, the characters become hostages of their disguises, and their roles are so lowly that they require rescue from themselves.

Through the Cervantine disguises discussed in this work, one can see that the author has a sense of the "correct" disguise and carnival experience. Wolfgang Iser's use of Caillois's term *ilinx* as one of four types of game helps illustrate the freedom or confinement in these disguises. For Iser, textual games form the base of play. The games, in turn, are formed by attitudes that, when acted out, "permit a form of self-experience that is freed from the constraints of consciousness" (260). Caillois describes *ilinx* as a game whose goal is the pursuit of vertigo and escape from the tyranny of self perception (Iser 259). Iser modifies this definition. For him, *ilinx* "may be viewed as a game of subversion whose 'vertiginious' element consists in the carnivalization of all the positions assembled in the text ..." (262). This carnivalization results in liberation of what has been suppressed (Iser 262). In a like manner, some characters I analyze are liberated by their masks, but others become controlled by their disguises. Instances of voluntary trans-social disguise and carnivalization result in a character's freedom of movement and association, while degrading or imposed trans-social disguises limit characters' mobility and stifle expression.

The characters' disguises can further be explored by Johan Huizinga's theory of play. Of those who actively take up their disguises for the sake of adventure, they are

able to dictate the terms of their play: “At any moment ‘ordinary life’ may reassert its rights either by an impact from without, which interrupts the game, or by an offence against the rules, or else from within” (21). Those few who manage to maintain some semblance of control over their disguises and fate are able to put an end to their masques when and where they choose. Some, because of their wealth, are able to dictate the length of their “game” as poor workers, and easily retake the social positions they earlier enjoyed. And most importantly, those who voluntarily end the duration of their disguise, the ones who effectively “end” their play, are the characters who through this outlet have gained a greater understanding of themselves and given themselves a more active role in the outcome of their own destinies.

In Chapter 1, the characters successfully abandon their everyday lives for a more dangerous and socially precarious one: Carriazo and Avendaño of “La ilustre fregona,” the gentleman-turned gypsy Andrés Caballero of “La gitánilla,” and the title characters of “Rinconete y Cortadillo.” They adopt trans-social disguises as a muleteer’s servant, a water-fetcher, and an inn’s servant, a gypsy, and *pícaros* (poor transients), quite at odds with their upbringings. They all dress in different, rougher clothes, and live the lives of the poor. Their adventures on that level, however, allow them to experience life without expectations and class restrictions. This appearance allows Avendaño of “La ilustre fregona” to speak to the kitchen-maid as an equal; the apparent equality in their status more readily gains him entry into her world. Don Juan de Cárcamo adopts the lifestyle of a gypsy in order to be near and win over Preciosa, the captivating gypsy girl who is actually noble-born. The two young rogues Rinconete and Cortadillo, while definitely not of the nobility, nevertheless

experience life on a much different level, and their choice of occupation leads them to a freedom of mobility that they never would have known.

In Chapter 2, the characters' experiences in their trans-social disguises are drastically different than those in Chapter 1. The three characters are Silerio, one of the shepherds from La Galatea, Rutilio, the Italian dance instructor from the Persiles, and Ambrosia Agustina, also from Cervantes's last work, the woman who dresses as a man to pursue her husband. These three characters, instead of experiencing carnivalesque liberation, are entrapped by their disguises. While the three do not perish in their disguises, two almost do. Bakhtin writes that the freedom of human interaction that reigned during carnival was one of the most essential parts of its topsy-turvy world: "People were, so to speak, reborn for new, purely human relations. These truly human relations were not only a fruit of imagination or abstract thought; they were experienced" (10). The disguises chosen by these characters, however, are so base that many people of the time would have considered them less than human. Furthermore, their disguises force them into a role of passivity, and their fate is ultimately decided by others, not by themselves.

These disguises, I propose, are entrapping in part because they go against the liberating aspect of the Bakhtin's carnivalesque mask: "The mask is connected with the joy of change and reincarnation, with gay relativity and with the merry negation of uniformity and similarity; it rejects conformity to oneself" (39). The "buffoon" masks that these three characters employ are exact inversions of Bakhtin's model. Furthermore, by using Anton Zijderveld's definition of jesters and fools, I examine the social implications of their disguises. There is nothing "merry" about their



experiences. While the disguises in Chapter 1 entail a certain freedom of movement and liberation from convention, these disguises are dead-end streets. Furthermore, the "play" inherent in all of the disguises in Chapter 1 is a large factor enabling the characters to put a stop to their charade. For the characters in Chapter 2, their disguises put them in positions from which they alone cannot recover.

The third chapter deals with Cervantes's most famous characters, Don Quixote and Sancho Panza. These two are unique in that they do not actively disguise themselves, yet they are perceived by all others as wearing a mask or playing a role. I am speaking, of course, of Don Quixote's "transformation" into a knight-errant and Sancho's tenure as governor of the island of Barataria. Interestingly, both the knight and his squire are so convinced of their new promotions and status, they carry out their respective duties with incorruptible honesty. Furthermore, the pair's behaviors during their varied experiences as knight and governor make virtually all who come into contact with them behave according to their rules. Don Quixote as knight-errant and Sancho Panza as governor effectively *create* carnival wherever they go. Their new roles transform the conditions under which everything takes place around them, as people accommodate to their behavior, plot schemes, and derive pleasure from the newly ennobled knight and governor. In Book II of the novel, however, Don Quixote and Sancho become the victims of their celebrity, as other characters create adventures for them; Don Quixote's imagination is no longer the source of their escapades. The combined intrusion of the Duke and Duchess and Sansón Carrasco significantly change Don Quixote's and Sancho's experiences as knight-errant,

squire, and governor. Both of them undergo a disenchantment with their disguises, and each puts an end to his trans-social experience on his own terms.

Chapter 4 analyzes the protagonists of Cervantes's last work, Los trabajos de Persiles y Sigismunda. These characters use disguise to protect their true identities as they travel from Arctic Europe to Rome. As protagonists of a Byzantine romance, a genre that has its roots in Heliodorus's Greek romance Aethiopica, and as the only characters who are heirs to their countries' thrones, Persiles and Sigismunda's characters are infused with physical beauty and regal bearing. However, they deviate from the classical model in that the heroine is given to fits of jealousy and moments of selfishness, and the hero is rendered incapacitated by the vicissitudes of his beloved's intentions. At the same time, both have an abiding faith in God and Providence, which ultimately leads them to the attainment of their goal, and the dedication and creativity which with Persiles uses his guile and imagination eventually reap the reward he seeks. In portraying Rome in distinctly less than celestial terms as the scene of the Catholic education and marriage the prince and princess seek, I assert that Cervantes exposes the capital of Christendom as a source of corruption and vice.

By connecting the ways Cervantes's characters control or are controlled by their trans-social disguises across prose genres, I hope to provide a new approach to study the author's techniques of characterization and character development. By shedding light on the commonalities of works that are very rarely examined together, I hope to show that investigating Cervantes's prose works together is as rewarding as dissecting their parts in understanding the author's creative process as a whole.

## CHAPTER ONE: THE SEEKERS

The seekers are characters who decide to jettison their everyday identities and experience life as people of a much lower social class. Some do this for love, and others purely for the sake of adventure. In his Meditaciones del Quijote (1914), Ortega y Gasset calls this type of people heroes: "[E]xisten hombres decididos a no contentarse con la realidad. Aspiran los tales a que las cosas lleven un curso distinto: se niegan a repetir los gestos que la costumbre, la tradición, en una palabra, los instintos biológicos les fuerzan a hacer. Estos hombres llamamos héroes (226-28) ["There are men who decide not to be satisfied with reality. Such men aim at altering the course of things; they refuse to repeat the gestures that custom, tradition, or biological instincts force them to make. These men we call heroes" (Rugg and Marín 149)]. Rejecting the preprogrammed roles that lie before them, these individuals make themselves more active directors in their own self-formation. The disguises they assume allow for greater freedom of movement, and more importantly, greater freedom of choice.

In the first part of this chapter, I will study the characters whose disguises arise from a desire for adventure. Among the characters in Cervantes's Novelas ejemplares, two pairs of youths leave their homes to seek adventure: Rinconete and Cortadillo, from the story of the same name, and Diego de Carriazo and Tomás de Avendaño of "La ilustre fregona." The pairs come from drastically different backgrounds. Rinconete and Cortadillo are rough-and-tumble youths born into

relatively poor families: Cortadillo's father is a tailor, a profession associated with fraud and thievery, and Rinconete's father is a *buldero* (pardoner), a person who sells papal dispensations.<sup>2</sup> The two lads from “La ilustre fregona” are the sons of gentlemen, “dos caballeros principales y ricos” (371) [“two eminent and wealthy gentlemen” (185)].<sup>3</sup>

Although these characters grow up under very different circumstances, all of them choose to lead their lives temporarily on a different social level. The wealthy lads become a inn's servant and a water-seller, respectively, while Rinconete and Cortadillo shun their prospective--and shady-- vocations to become petty criminals, inhabiting almost the lowest link of the social hierarchy. Because of their new trans-social roles and the newfound contacts they make during their new identities, the two pairs of youths discover aspects of themselves that enable them to make good choices regarding the direction their lives will take, rendering their menial disguises fulfilling.

For Avendaño and Carriazo, as for Rinconete and Cortadillo, the basis of their relationship is the search for adventure and excitement, and their reasons for leaving their homes are similar. The lives that the wealthier pair leave in Burgos are drastically richer in possessions, food, and fortune; they are, however, bored by those very luxuries. Cervantes writes that Carriazo first leaves his home “llevado de una inclinación picaresca, sin forzarle a ello algún mal tratamiento que sus padres le hiciesen, sólo por su gusto y antojo, se desgarró, como dicen los muchachos, de casa

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<sup>2</sup> A demon in Quevedo's *Sueño del infierno* (1608) warns “Deben entender los sastres en el mundo que no se hizo el infierno sino para ellos, según se vienen por acá (68) [“The tailors of the world should understand that Hell was created just for them, since so many of them come here”].

<sup>3</sup> Quotes from *Las novelas ejemplares* are from Jorge García López's 2001 Crítica edition (Barcelona), while English translation of the *Exemplary Novels* comes from Lesley Lipson's 1998 Oxford edition.

de sus padres" (372) ["inspired to try the picaresque way of life... Without being forced into such action by such action by any ill treatment on the part of his parents, but by a mere whim and fancy of his own, he cut loose, as the slang of his generation would have it, from his parents' house" (185)]. He comes home after a three-year absence, and Avendaño, after hearing Carriazo's description, resolves to accompany his friend back to the tuna fisheries in the south of Spain "a gozar un verano de aquella felicísima vida que le había descrito" (377) ["and spend a summer enjoying the merry life that his friend had described to him" (188)].

Of the other pair, Cortadillo describes his decision to leave home as an escape from his drab village and boorish step-mother: "“Enfadóme la vida estrecha del aldea y el desamorado trato de mi madrastra. Dejé mi pueblo, vine a Toledo a ejercitar mi oficio, y en él he hecho maravillas”" (167) ["“I was frustrated with the narrowness and the coldness of my stepmother's attitude towards me. I left my village, came to Toledo to pursue my career, and have done wonderful things”" (74)]. The elder Rinconete tells Cortadillo that after accompanying his father selling dispensations, he became more a fan of the money than the dispensations themselves, taking his father's money bag and heading for Madrid. All four youths believe that the lives their families have prepared for them will lead to suffocating boredom, and they all seek more adventure, reward, and a much more active role in their journeys through life.

Although all the youths abandon their family lives for a more precarious existence, Avendaño and Carriazo's new environs are much more amenable. The moral degradation surrounding Rinconete and Cortadillo in Monipodio's Sevilla gang, however, is an inversion of the rigid moral code of the gentleman that Avendaño and

Carriazo escape in “La ilustre fregona.” The lads' experiences in Toledo take place in a vastly different world than that of their homes. They come into close contact with people who normally would be beneath their consideration, and their altering of the normal hierarchical rank creates a type of communication impossible in real life (Bakhtin Rabelais and His World 10). Bakhtin writes that the suspension of social rules during carnival in the Middle Ages created a freedom of personal interaction that was otherwise rigidly stifled by the barriers of caste, property, profession, and age (Rabelais 10). This is eminently applicable to Carriazo and Avendaño, as they revel in the freedom of their new lives, far from the strict classrooms of Salamanca. Carriazo, who first leaves, then recruits Avendaño for his escapades, is swept up in the intoxicating sensation of the liberation from all obligations, responsibilities, restrictions, and imposed preoccupations of the gentlemanly life (Zimic 87). Through his trans-social disguise, he is able to alter the rules by which he had been forced to comport himself, creating an alternate identity.

For Rinconete and Cortadillo, the brief time spent in Monipodio's thieving brotherhood is a glimpse of a prospective life among cut-throat criminals, but they always manage to remain somewhat aloof and detached from the gang through their moral and intellectual superiority. Although the underclass they run with is not too far removed from their own, the pair's mental and verbal capacities put them in a role akin to that of the wealthy during times of carnival. Instead of monetary or nobility status-markers, what separates the two from the others is their wit. For example, Monipodio confers upon them the titles of Rinconete and Cortadillo ““con la mayor popa y solenidad”” (186) [““with the greatest poop and solemnity possible”” (85)].

Rinconete thanks the leader, saying that his new appellation “‘es obra digna del altísimo y profundísimo ingenio que hemos oído decir que vuesa merced, señor Monipodio, tiene’” (186) [“‘this work is indeed worthy of the highest and most profound intellect which we have heard that you, Mr Monipodio, possess’” (85)]. Rinconete's usage of the superlative when decrying Monipodio's intellect functions doubly to mock and praise the leader. He continues to show Monipodio's verbal gaffes, saying that the pair will tell their parents about their new membership in the confraternity “‘con la solenidad y pompa acostumbrada; si ya no es que se hace mejor con popa y soledad, como también apuntó vuesa merced en sus razones’” (186-87) [“‘with all the customary pomp and solitude, unless it is now better observed with poop and solemnity, as you also remarked in your discourse’” (85)].

This type of tongue-in-cheek derision is a further sign of the carnivalesque existence the pair experience. Bakhtin writes that the carnival idiom is replete with change and renewal, "with the sense of the gay relativity of prevailing truths and authorities" (Rabelais 11). The members of the gang establish themselves as the authority of what they view as their "turf," while they regard the officials charged with upholding law and order as minor inconveniences. By ridiculing Monipodio's speech, while at the same time couching it in elevated language that sounds flattering to all but Cortadillo, Rinconete communicates to his cohort that he and Cortadillo are beyond any authority Monipodio would have over them. Furthermore, his merry retort is a sign to Cortadillo that he holds no respect for Monopodio's blustery rhetoric, and it is a more profound indication of the fundamental differences between the gang and its two new members. Hart writes: "Rinconete demonstrates that he can

imitate Monipodio's way of speaking while keeping himself at a distance from the world view it implies" (66). This deft display of oratory shows that in appearance, the "world upside down" order established by Monipodio over Rinconete and Cortadillo will last as long as the pair deems fit. They play along and are content to mock it for fun's sake.

Mockery, Bakhtin asserts, is a key element of the carnival experience. Rinconete's tongue-in-cheek retort to Monipodio is an example, I propose, of carnival laughter. Bakhtin writes of this laughter: "[I]t is not an individual reaction to some isolated comic event. Carnival laughter is the laughter of all the people" (Rabelais 11). It is clear that the author views the title characters and the members of the gang as very distinct people. Through Rinconete's comic correction of Monipodio's speech, the reader's affinity for the pair is more closely forged, as it is clear that while Rinconete, Cortadillo, and the reader are in on the joke, the members of the gang are completely unaware of the fun had at their expense.<sup>4</sup> Through this laughter Rinconete creates a comic atmosphere in the midst of true ruffians, and he cleanses, in a sense, the crime-filled air. This comicity is an integral part of the carnival experience for the pair, marking their difference and assuring the reader of the pair's superiority. "[T]his laughter is ... gay, triumphant, and at the same time, mocking, deriding. It asserts and denies, buries and revives. Such is the laughter of carnival" (Bakhtin Rabelais 11-12).

The existence of these two pairs of youths turns into a type of play after they have made an escape from lives that would confine them. As Thomas Hart writes of

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<sup>4</sup> For Rinconete's mockery of Monipodio as a critique of the duke of Medina-Sidonia and the monopoly Seville had in Spanish commerce, see Johnson (1991: 95-7).



Rinconete y Cortadillo: "A sense of holiday, of deliberately chosen release from the tedium of the everyday life, pervades the whole novella" (68). Cervantes here offers a different approach to the picaresque.<sup>5</sup> Instead of undergoing the desperate struggle for food and survival so common to the picaresque, Rinconete and Cortadillo are effective street hustlers. While the pair do steal from others, they steal money, not food. Ruth El Saffar observes that for Rinconete and Cortadillo, the dexterity used in their thefts and the ability to fool others are most important to the pair. (1974: 35). As opposed to the canonical *pícaro* Lazarillo de Tormes, these youths are not forced to leave their families because of economic hardship, nor are they under the supervision of a series of masters. Rinconete and Cortadillo are their *own* masters, and they are the only ones who make the decisions affecting their lives. Fun, not flight from hunger, seems to be their prime motivation.

Cervantes alters the familiar world of the protagonist *pícaro*, and rather than stressing the hunger, dependency, pretension, and poverty of Lazarillo, Quevedo's Buscón (1604), and Mateo Alemán's El Guzmán de Alfarache (1599), he presents two characters who manage to remain unsullied by their time spent in Monipodio's gang. Rinconete and Cortadillo actually represent the inversion of the *pícaro* embodied by Lazarillo. The two never worry about their outward appearance, and are dressed in rags. Lazarillo, on the other hand, by the end of his story, has worked for four years as a water seller, and manages to buy clothes and an old sword, trying to put on airs of petty nobility. Rinconete and Cortadillo are not concerned in the least

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<sup>5</sup> Américo Castro (1925) goes so far as to say that "Lo que el pícaro piense no interesa a Cervantes" (209) ["Whatever the *pícaro* may think does not interest Cervantes"]. For the picaresque novel's evolution from Lazarillo de Tormes to El Guzmán de Alfarache, see Rico, 1984. For the importance of the reader's response to the picaresque narrator, see Ife, 92-171.

about their evident poverty, and instead pride themselves on their uncommon wit and wiles. Lázaro is just the opposite. He is not content with simply continuing as the person he is; he wants to move up the social ladder to the nobility, symbolized by the rusty sword dangling at his side (Márquez Villanueva 94). While Lazarillo is no mental slouch, Rinconete and Cortadillo take pains to mock and correct the speech of the fearsome Monipodio and his gang, and are always aware of the inherent differences in their moral and intellectual makeup. Hart comments: "Their stay among their moral inferiors gives them an opportunity to reveal what they essentially are: persons whose nobility does not depend on their circumstances" (74).

The role of free will further distinguishes Rinconete and Cortadillo from Lazarillo. Even though Cervantes's pair both could have followed their fathers in professions that would have provided for them, they choose their own paths. Lazarillo's mother in effect sells him to his first master. Rinconete and Cortadillo take advantage of their new surroundings, and are able to maneuver and connive their way to achieve moderate success. Lazarillo does experience freedom of movement, but he is continually hounded by hunger with all the masters he serves. The most telling aspect of Rinconete and Cortadillo's freedom in their roles is their decision not to remain in Monipodio's gang for too much longer.<sup>6</sup> Shortly before the end of the story, Cervantes writes that the elder Rinconete "propuso en sí de aconsejar a su compañero no durasen mucho en aquella vida tan perdida y tan mala, tan inquieta, tan libre y tan disoluta" (215) ["He resolved to advise his companion that they should not remain long in that God-forsaken environment which was so evil, dangerous,

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<sup>6</sup> For differences on narrative voice and freedom in the Spanish picaresque narratives vs. "Rinconete y Cortadillo", see El Saffar (1974: 31-2).

libertine, and corrupt” (105)]. In Lazarillo’s case, however, there is no such assertion of self-determination. Rather, at the end of his story, the continuance of Lazarillo in a tainted relationship is guaranteed, and thus his inability to better his situation is ensured. Lazarillo has married, but it is obvious that his wife is the mistress of a priest, and their marriage is a sham. He tries to convince the reader otherwise: "Pues en este tiempo estaba en mi prosperidad y en la cumbre de toda buena fortuna" (205) ["At that time I was prosperous and at the peak of all good fortune"], and it is up to the reader to decide if Lázaro is sincere in his assertions of contentment. Nevertheless, for Lazarillo, the prospect of a steady income and diet outweighs any social stigma attached to his marriage, and he is content to let things be as long as he does not want for food. After many years of constant hunger, Lazarillo's decision is a very practical one. And while the reader does not know what the future holds for Rinconete and Cortadillo, what remains clear is that they, not others, will decide their own fate. Cervantes thus shows his refusal to accept the inherent determinacy of the *pícaro*; his would-be *pícaros* enjoy a freedom that allows them to renounce the moral degradation around them and lead instead of follow (García López 792).

Rinconete and Cortadillo, unlike Carriazo and Avendaño, need not undergo a visual transformation to carry out effectively their profession as cardsharks and hucksters. The wealthy *pícaros* of “La ilustre fregona,” however, must engage in much more duplicitous behavior to be able to leave their wealthy lives behind, and they both choose clothing that marks their trans-social disguises. In order to take leave of their parent's houses, Carriazo and Avendaño tell them that they are bound for Salamanca, where Avendaño will continue and Carriazo will begin studying.

They manage to abandon the tutor and the two servants accompanying them to the university town, writing a letter in which they say they have decided to seek glory on the military fields of Flanders. Promptly, they sell the mules they had been riding, and set about altering their appearance. Carriazo and Avendaño buy rough clothing: "Vistiéronse a lo payo, con capotillos de dos haldas, zahones o zaragüelles y medias de paño pardo" (380) ["They put on peasant costumes, comprising short cloaks with tails, leather breeches or chaps, and coarse brown stockings" (189)]. They attempt social metamorphosis with the clothes they don. Carmen Bernis defines *capote* as "prenda rústica, compuesta de dos paños a modo de escapulario" ["a rustic garment, comprised of two pieces of woolen cloth like a scapulary"] (72), and further emphasizes that it is for country folk: "El carácter rural y popular del capote lo atestiguan varios textos" ["Various texts attest to the rural and popular character of the *capote*"].<sup>7</sup> Cervantes also calls these garments *capotillos*, with a diminutive suffix, which further reinforces the notion that Carriazo and Avendaño are definitely *not* wearing the clothing of gentlemen's sons from Burgos, "ciudad ilustre y famosa", as described in the opening lines of the story. To make the break complete, they find a clothes dealer "que por la mañana les compró sus vestidos y a la noche los había mudado de manera que nos los conociera la propia madre que los había parido" (380) ["and by nightfall they were so altered that the mothers who had borne them would not have recognized them" (189)]. With the simple ruse of a costume change, Carriazo and Avendaño create a carnival atmosphere for themselves in the Bakhtinian sense, and at the same time enter into the realm of the hero as defined by Ortega and Gasset: "Su vida es una perpetua resistencia a lo habitual y consueto. Cada

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<sup>7</sup> My translation.

movimiento que hace ha necesitado primero vencer a la costumbre e inventar una nueva manera de gesto" (159) ["His life is a perpetual resistance to what is habitual and customary. Each movement that he makes has first had to overcome custom and invent a new kind of gesture" (Rugg and Marín 149)].

The plainness of their clothing is made even more apparent when Carriazo and Avendaño reach their destination. After hearing about the captivating kitchen-maid from two muleteers' assistants, the pair arrive at the inn where she works but refrain from asking for a night's lodging: "[N]o se atrevieron a pedirla allí, porque su traje no lo permitía" (383) ["they dared not ask for lodgings there, for they were not suitably dressed" (192)]. Avendaño lies to the innkeeper "El Sevillano," saying that they belong to a lord from Burgos, who has sent them ahead of the retinue and wait for him at the inn of *El Sevillano*. The innkeeper believes him, and orders a room to be prepared for them. The room that they are given points to the effective job the two have done at hiding their noble lineage, and the rather amorphous social conditions which they have created for themselves. A servant takes them to a room that was neither for gentlemen nor for servants, "sino de gente que podía hacer medio entre los dos" (385) ["but rather for someone whose condition fell between the two extremes" (193)]. This is quite a prophetic line, as the two will play in the realm of the lower class during their stay at the inn, and at times call upon the resources and prerogatives of the wealthy in order to retain some control of their situation.

Carriazo and Avendaño further distance themselves from their upbringing as members of the wealthy elite of Burgos by adopting false names that are also indicators that the lads want to become in name, as well as in appearance,

indistinguishable from the members of the lower classes. Cervantes characterizes the new names and professions of the pair by inserting a narrator who gives a nod to Ovid's Metamorphosis: "He aquí: tenemos ya--en buena hora se cuente--a Avendaño hecho mozo de mesón con nombre de Tomás Pedro, que así dijo que se llamaba, y a Carriazo, con el de Lope Asturiano, hecho aguador; transformaciones dignos de anteponerse a las del narigudo poeta" (393) ["Let it be happily recorded that Avendaño was thus transformed into a stable boy calling himself Tomás Pedro, and Carriazo, taking the name of Lope Asturiano, into a water carrier: metamorphoses impressive enough to eclipse the examples narrated by the big-nosed poet" (199)].<sup>8</sup> The clothing, names, and vocations of the pair thoroughly reflect the drastically different social niche the two occupy, as well as the attendant freedom from responsibility. It even strikes Carriazo as he makes his first trip to the river to fetch water with his mule, when he marvels at the "súbita mutación de su estado" (394) ["the sudden change in his status" (200)].

Although dressed in very old and dirty clothing, part of Rinconete and Cortadillo's manner of dress indicates their freedom as well. Cervantes writes that the pair has no cape, that they wear canvas trousers with no hose, and that their shoes are worn. One's shoes are so old and soleless that "más le servían de cormas de zapatos" (162) ["they looked more like socks than shoes" (71)]. The editor acutely observes that according to Covarrubias's canonical dictionary, *cormas* were pieces of wood that were tied to the feet of runaway slaves or children who had run away from their

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<sup>8</sup> García López explains that people of the province of Asturias, from the northern part of Spain, emigrated towards the central and southern parts of the Iberian Peninsula in the sixteenth and seventeenth centuries, and were widely looked down upon by the Castellians and Andalusians (171, footnote 79). The English translation is mine.

parents. García López writes that Cervantes's use of the word is more than incidental: "en este caso, y quizá por ironía, las cormas de ambos muchachos parecen indicio de su libertad" ["in this case, and perhaps ironically, the *cormas* of both boys appear to be signs of their liberty" (162)].

The initial quest for liberty and adventure leads Carriazo and Avendaño to the Toledan inn, whereas Rinconete and Cortadillo arrive in Seville. The poorer lads, however, are able to maintain a sense of whimsical play throughout their story, while Carriazo and Avendaño face difficulties of a legal nature and problems of unrequited love, respectively, not long after staying at the inn in Toledo. At the beginning of their time in the new locales, a palpable tone of play predominates in the speech and actions of the two pairs of friends. Carriazo and Avendaño, freshly dressed in their nondescript clothing, take up residence at the inn, so that Avendaño can have a look at the beautiful kitchen maid he heard two muleteers' assistants describing. Soon after Carriazo hears Avendaño's offer to run the books and look after the inn's stables (in order to be close to the beautiful Costanza), he tells the innkeeper that he will fetch water for the inn: "[C]onsideró el gran gusto que haría a Avendaño si le seguía el humor" (392) ["especially when he thought how pleased Avendaño would be if he humoured him" (198-99)]. In the same way, Rinconete and Cortadillo make a vow of solemn friendship, after a bout of verbal sparring in which each refers to the other as *vuesa merced* (your worship). Rincón tells Cortado: "“No hay para qué aquesas grandezas ni altiveces: confesemos llanamente que no teníamos blanca, ni aun zapatos”" (168) ["“there’s no reason for these airs and graces; let’s confess it openly, we haven’t got two coins to rub together, let alone a pair of shoes”" (74)]. They

embrace, confirming their friendship, and commence their trickery: they play twenty-one, and in no time fleece a mule driver of all his money. This good-natured, tag-team chicanery is the basis of their relationship; a sense of play is always present with the pair. In terms of Johan Huizinga's definition of play, Rinconete and Cortadillo's play is inextricably suffused with joy: the joy of freedom, and the joy of sharing the game of life with a kindred spirit (Huizinga 21).

But just as play can be the source of joy, Huizinga points out that the joy of play can also lead to tension (21). Soon after Carriazo and Avendaño take up their new jobs at the inn, for example, their play turns deadly serious, as Carriazo knocks an older water seller to the ground after a collision occurs and tempers flare. He critically injures the man, and is thrown in prison. After Avendaño hears of his friend's misfortune, he takes measures to ensure his friend's release that would be beyond the capabilities of any real inn's servant. He gives the innkeeper fifty ducats of his own money, telling him that he had received them from his master. The Sevillano, who is not without a few well-placed Toledo connections, sees that the coins get into the right hands, and Carriazo is set free. With this simple ruse, Avendaño rescues his friend with the ample resources available to him, yet without putting his trans-social disguise at risk. He alters the rules of their game, allowing his "ordinary life" as a man of wealth to interrupt the game from without (Huizinga 20).

While one of the lads in Toledo faces imprisonment and possible execution, nothing remotely so dangerous occurs to Rinconete and Cortadillo in Seville. Their entire tenure in Seville is marked by merriment, although the gang they briefly run with is a violent lot. After tricking the mule driver out of his money, Cortado robs a



young priest carrying a church's chaplaincy money. Not content with that exploit, after the victim comes back to inquire about the purse of money, Cortado manages to relieve him of his linen handkerchief as well. One of Monipodio's men, after seeing Cortado's skill at thievery, convinces them to accompany him to meet the Sevillian thieves' ringleader.

Cortado's purloined purse of money, I posit, is a catalyst for reflection for the pair. While at Monipodio's house, they hear of the many offenses the gang commits, witness the very business-like manner in which Monipodio assigns stabbings and murders throughout the city, and see the woman-beating habits of some of the members. Eventually, an officer friendly with Monipodio comes to the house, demanding the money stolen from the young sacristan. When no one confesses, Cortadillo and Rinconete give the bag and money to the officer, who will give it back to the church. For Cortado, the fun and play are wrapped up in the ability to fool, steal, and get by on one's craftiness. When he realizes the dire straits the church would be in without that money, he readily parts with it; he has shown his craft as a thief, and he harbors no ill will, even though the money would have done wonders for his financial predicament.

This is the turning point for the pair. Just as they part with the purse of money that Cortado had taken such pains to steal, the two will soon part company with the band of thieves. While the money in the purse would have provided for the pair in the short run, Cortado and Rinconete realize that the greater good would be served by giving the money back to the church. In the same way, their continued membership in the gang and association with such cutthroats would have led to more harm than

good, and the pair decides to move on. With this decision, Rinconete and Cortadillo realize that what is play to them is not play for the gang. In Huizinga's words, the pair experience a sobering or disenchantment of the play spirit; it is clear that things are much different with the band of thugs (Huizinga 21). At the end of the story, Cervantes writes that Rinconete, upon reflecting on the gang's uncultured and violent nature, decides to convince Cortadillo to leave Seville with him. The two spend a few months with the gang, but the reader learns no details about their brief membership in it, and the story ends. And while I would not say that they are likely to reform their ways after leaving Seville, I would suggest that the pair learn of the tragic effects that the victims of violent crime suffer, and become better for it.<sup>9</sup> Their choice to leave is one that rejects violence and embraces personal freedom. The time spent in the gang steers the pair away from a much darker path.

“Rinconete y Cortadillo” ends rather abruptly, and the reader learns nothing about the eventual fate of the lads, save that they will not be in Monipodio's company much longer. In “La ilustre fregona,” however, a happy ending results. After Avendaño frees Carriazo from jail, the story revolves around Avendaño's love for Costanza, as well as the comic incident of Carriazo losing, then regaining, all his money at a card game, in which he is forced to put up a newly bought mule as collateral. In a move that threatens his disguise as an inn-worker, Avendaño writes a letter to Costanza, in which he tells her who he truly is, and that wealth that is available to him: “Si alcanzo

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<sup>9</sup> Aylward believes that Cervantes took Porras's original story of Rinconete and Cortadillo and adapted it, making the ending much less ominous. He cites major differences in the style of the story with most of the other Novelas ejemplares: no use of flashbacks, an open ending without a full resolution to the story, and no deviation from the main story line (154-55). He asserts that Cervantes found Porras's manuscript, with richly detailed descriptions of the Sevillian underworld, and made it his own.

de días a mi padre, heredo un mayorazgo de seis mil ducados de renta [...] a la fama de vuestra hermosura [...] dejé mi patria, mudé vestido, y en el traje que me veis vine a servir a vuestro dueño" (416-17) ["if I outlive my father I shall, as his first born, inherit an estate of some six thousand ducados a year. When I heard reports of your beauty, which have spread many leagues in all directions, I left my home, I altered the manner of my dress, and in the clothes you now see me wear I came to serve your master" (216-17)]. Avendaño does not obstinately cling to the role he has chosen for himself, and he rather grandiosely offers her to be a part of his life of luxury. At the same time, however, the letter reveals the honesty with which he communicates his desire to her. He highlights the falseness of his own disguise in order to appeal directly to her heart.

Avendaño's missive, the juxtaposition of his true role with his apparent one, can be more fully understood with Wolfgang Iser's interpretation of Caillois's definition of *ilinx*, one of four types of play. Iser asserts that there is carnivalization in this type of play, whereas Caillois defines such an aspect as "vertiginous." Iser writes: "[I]t allows the absent to play against the present, and in everything that is present it opens a difference that makes whatever has been excluded fight back against the representative claims of what excluded it. Whatever is present is as if mirrored from its reverse side" (262). This is exactly what Avendaño tries to do with his letter to Costanza. He wants his heretofore unknown identity as a rich gentleman to subvert his perceived identity as the inn's bookkeeper. In the mind of the kitchen maid, he intends to hold a mirror that will present his *true* reverse side and open another avenue to Costanza's consideration of him. Iser further writes that in *ilinx*, there is a

liberation of what has been suppressed, as well as a reintegration of what has been excluded (262). By revealing his true identity only to her, he gives her an honest portrait of himself. By pleading with her not to give him away to her supposed parents, he daringly puts all control of his stay at the inn in her hands: “‘Sólo, por ahora, os pido que no echéis tan enamorados y limpios pensamientos como los míos en la calle; que si vuestro dueño los sabe y no los cree, me condenará a destierro de vuestra presencia, que sería lo mismo que condenarme a muerte’”(417) [“‘I only beg you not to dismiss such devoted and pure intentions as mine outright. If your master learns of them and gives them no credit, he will condemn me to exile from your presence, which would be the same as condemning me to death’” (217)].

Granted, some would say that his letter is nothing more than a rich boy's attempt to sweep a poor kitchen maid off her feet and lure her away from her surroundings with promises of wealth. Based on the dialogue from the story, however, it is clear that Avendaño does not take her to be a simple serving wench. When Carriazo chides him for falling in love with a kitchen maid, Avendaño answers: “‘[D]ebajo de aquella rústica corteza debe de estar encerrada y escondida alguna mina de gran valor y de merecimiento grande... sea lo que fuere, yo la quiero bien, y no con aquel amor vulgar con que a otras he querido, sino con amor tan limpio, que se estiende a más que a servir y a procurar que ella me quiera, pagándome con honesta voluntad lo que a la mía, también honesta, se debe’”(400) [“‘locked and hidden beneath that rustic exterior there must be some treasure of great value and immense worth...whatever she may be, I love her dearly, and not with that vulgar love with which I’ve loved others, but with a love so pure that it seeks only to serve her and to win her love in return, so

that she might repay with her virtuous desire the debt she owes my equally virtuous sentiments’” (205)].

Costanza tears up the letter, and tells him that she does not and cannot believe what it says. Nevertheless, Avendaño harbors hope that he still has a chance, since Costanza does not give his disguise away. Cervantes writes of Avendaño's thoughts: "Parecióle que en el primero paso que había dado en su pretensión, había atropellado por mil montes de inconvenientes, y que en las cosas grandes y dudosas la mayor dificultad está en los principios" (417-18) ["He felt that in the first step he had taken towards the achievement of his ambition, he had numerous difficulties, and in weighty and perilous enterprises the first moves are the most fraught with danger" (217-18)].

Eventually, Avendaño's risk reaps benefits. When the Magistrate comes to the inn on his son's behalf to ask the innkeeper and his wife for Costanza's hand in marriage, they explain her true origins. The innkeeper's wife explains that a noble woman came to the inn over fifteen years earlier, distressed and in advanced labor. She said that she had been ravished by a nobleman nine months earlier, and had hidden her pregnancy from even her servants. The lady begged the innkeeper and his wife to keep her secret, and they promised to do so. Costanza was born, and her mother left a good amount of money to help raise the child, as well as a parchment, and half of a chain with a series of letters, that when paired with the missing half, would reveal her parentage. In response to the Magistrate's request, the innkeeper's wife says that since Costanza's father has not contacted them or ever appeared, she cannot grant Costanza's hand in marriage.

Just afterwards, Avendaño is shocked to see his father along with Carriazo's enter the inn. He rushes to Costanza, tells her that his father has come, and tells her to ask his father's servants if their master has a son named Tomás: his true identity. Carriazo's father immediately talks to the innkeeper, and tells him that he has come to take away a jewel that the innkeeper has had for a number of years. He then produces the half of a chain, which when paired with the other half creates a message reading, "Esta es la señal verdadera" ["This is the true sign"]. He then tells the assembled group how in a fit of passion about sixteen years earlier, he had ravished a lovely woman. A trusted servant of hers traveled to Burgos after Costanza's birth and told him where his daughter was located, and gave him half the chain and the parchment attesting to Costanza's parentage. The younger Avendaño and Carriazo kneel before their fathers, asking forgiveness. Cervantes writes that Tomás's father "le abrazó con grandísimo contento, a fuer del que tuvo el padre del Hijo Pródigo cuando le cobró el perdido" (437) ["who embraced him with the same overwhelming delight as the father of the Prodigal Son when he recovered his lost child" (234)]. The elder Carriazo and Avendaño and the Corregidor agree to marry Tomás Avendaño to Costanza, the younger Carriazo to the Corregidor's daughter, and the Corregidor's son to a daughter of Avendaño.

It is a very tidy result, and one that shows Cervantes's penchant for happy endings involving repentance, the rewarding of freedom, and the victory of love over all. In the end, Carriazo and Avendaño's fathers forgive them for their wanderings. Each lad is better for his experiences in the trans-social disguise. Carriazo learns that he, like his father, has impetuous urges and bravado that must be kept under control.

Avendaño is rewarded with the love of his life as his wife. More importantly, he reaps the benefit of having the courage and sense to abandon his quest for adventure with Carriazo in the tuna fisheries in the south to focus on a higher goal: love. Furthermore, Avendaño learns much during his tenure as an inn-worker. He learns the satisfaction of working for an honest day's wage in a time when manual labor was deemed beneath the aristocracy. Most of all, he learns the importance of taking direction from his heart and acting upon it. Stanislav Zimic writes: "No cabe duda...que en todas las obras cervantinas se dignifica sólo el acto o la vida que es reflejo directo de la aspiración y del esfuerzo del Individuo, del Hombre [...]Consiste en esto, creemos, la fundamental filosofía existencial de Cervantes" (38) ["There can be no doubt, that in all the Cervantine works only the act or life that is a direct reflection of the hope and effort of the Individual, of Man, is worthy of dignity. The fundamental existential philosophy of Cervantes, we believe, consists of this"].<sup>10</sup> These two stories exemplify this tenet of Cervantes's writing, as the four youths gain the upper hand in controlling their lives' destiny by resisting the easy paths that lie ahead of them.

I now shift focus to another Cervantine character who undertakes trans-social disguises solely for the sake of love. Juan de Cárcamo of "La gitanilla" (The Gypsy Girl) is a noble who enters into a two-year apprenticeship as a gypsy in order to win

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<sup>10</sup> My translation.

over the heart of Preciosa, the beautiful gypsy. He abandons everything he knows in order to be near and win over the girl he loves, and more importantly, contact with the beloved is for a while entirely dependent on his new identity. And, by moving down the social ladder for a time, Don Juan turns his gypsy experiment into a truly life-changing experience. This character's decision to surrender social status bears fruit, but continued success is not guaranteed at the end of his disguises. By leaving Don Juan's and Preciosa's fates open-ended, Cervantes highlights the inherent difficulties for individual happiness and fulfillment for those people at society's upper crust.

In many respects, the story of "La gitanilla" is similar to "La ilustre fregona;" noblemen adopt a trans-social disguise, and eventually each marries a girl whom he thought was a peasant but is revealed to be of the aristocratic class as well. Some earlier critics such as Franz Rohut believe that "La gitanilla" exemplifies true love and regaining what was lost, and that in the end the proof of the purity of her heart matches her purity of blood (146). Later, Frank Pierce examined the story as a classical romance story: "We are here in the presence of two lovers whose destiny overrides frontiers of class and convention and whose loyalty of vows brings them near to disaster only to reward them eventually with happiness and fulfillment" (283). Later, critics such as Michael Gerli and Stanislav Zimic point out that through the portrayal of the not-so perfect world of the nobility, with its corruption and preoccupation with outward symbols of status, Cervantes, rather than stressing the inherent goodness of the nobility, instead stresses the potential goodness in the compassionate heart of an individual. In his trans-social disguise, Don Juan struggles ceaselessly with jealousy and the continual fear of rejection by Preciosa. Any lessons



he learns during his gypsy apprenticeship are mediated by the girl, whom he eventually impresses with his constancy. He wins her hand after a few trials, but continued success, I believe, is not guaranteed.

Of the characters in this chapter, Don Juan de Cárcamo undergoes the most radical trans-social transformation. His father is a knight of Calatrava, the most prestigious military order in Spain at that time, and his family is wealthy. The group he joins is a minority occupying the outmost fringes of Spanish society, infamous for theft and larceny, and persecuted for its obstinate refusal to assimilate to the Spanish world (García López 738).<sup>11</sup> Like the male lover from “La ilustre fregona,” Don Juan tells his beloved who he is, and about the wealth he has at his disposal. Unlike Avendaño, however, who finally writes to Costanza after many failed attempts at communication, Don Juan reveals himself to his beloved when they first meet, bedecked with all the trappings and ostentation that a only a gentleman of his class can afford. Avendaño meets Costanza when he has already sold his gentlemanly garb and is in his second-hand clothing. Don Juan, on the other hand, opts for the “shock and awe” approach.

Cervantes writes of Don Juan’s exalted appearance during his first contact with Preciosa and the other gypsies: “[V]ieron un mancebo gallardo y ricamente aderezado de camino. La espada y daga que traía eran, como decirse suele, una ascua de oro; sombrero con rico cintillo y con plumas de diversas colores adornado. Repararon las gitanas en viéndole, y pusiéronsele a mirar muy de espacio, admiradas de que a tales horas un tan hermoso mancebo estuviese en tal lugar, a pie y solo” (52) [“they saw a

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<sup>11</sup> Ricapito states (mistakenly, I believe) that the story mainly serves to highlight the plight of the gypsies (34).

dashing young man dresses in expensive travelling clothes. The sword and dagger he carried were, as they say, a blaze of gold; he also wore a hat with an expensive-looking band and decorated with multi-coloured feathers “(24)]. In his initial speech to the gypsy women, he clearly intends to impress them with his words as well as with his appearance.

Don Juan de Cárcamo tells the surprised gypsies that he is a gentleman, and shows them the cross of Calatrava on his chest. Stanislav Zimic writes that in this story, such insignias are representative of the importance of picturesque ornamentation to the ruling class, reflecting their preoccupation with external and ornamental appearances (21). Don Juan clearly intends to further impress Preciosa with the cross on his chest, and he uses all the visual weapons at his disposal—his richly adorned clothing, the cross, and the gold coins in his purse—to imbue his message with the importance of his rank and privilege. Still, with his words, he stresses the financial advantages he has:: “[S]oy hijo único, y el que espera un razonable mayorazgo...Y con ser de la calidad y nobleza que os he referido, y de la que casi os debe ya de ir trasluciendo, con todo eso, quisiera ser un gran señor para levantar a mi grandeza la humildad de Preciosa, haciéndola mi igual y mi señora” (53) [“I am an only child and can expect to inherit a considerable estate...Although I am of the rank and nobility I have indicated to you and which must by now be manifestly obvious to yourselves, even so I could wish I were a great gentleman in order to elevate to my rank the humble status of Preciosa” (24)].

These words show Don Juan to be quite self-confident, and perhaps a bit arrogant and boorish. He has chosen the time and the place of their first meeting, and almost

certainly expects the outcome to be favorable. The last words of his brief oration to Preciosa and her gypsy grandmother attest to his position as a nobleman, to the honesty of his conviction, and to the considerable wealth that is available to him and his future wife: “[N]o es tan oscura la calidad y el nombre de mi padre y el mío que no le sepan en los patios de palacio, y aun en toda la corte. Cien escudos traigo aquí en oro para daros en arra y señal de lo que pienso daros; porque no he de negar la hacienda el que da el alma” (53) [“My father’s rank and name, as well as my own, are not so obscure that they are not known in the courtyards of the palace, and even throughout Madrid. I have here one hundred escudos which I wish to give to you as surety and as a sign that what I intend to give you in the future, for he who pledges his soul will not withhold his worldly wealth” (25)].

The gypsy girl is unaffected by Don Juan’s grandeur in spite of all his efforts. In her response to his proposal, Preciosa declares: “A mí ni me mueven promesas, ni me desmoronan dádivas, ni me inclinan sumisiones, ni me espantan finezas enamoradas” (54) [“Promises do not persuade me, gifts do not break my resolve, gestures of submission do not incite my favour, and fine declarations of love do not frighten me” (25)]. For her, the richest jewel in her possession is her virginity, something that she will part with only upon marriage. She tells him that since declarations of love are often accompanied by blinding passion, she will be his wife only under the condition that he give up his identity as a noble, and live amongst her gypsy community as a gypsy himself. If both he and she are still willing to marry one another after two years have passed, Preciosa continues, she will marry him. Her conditions for marriage also come with a stern warning: “Y habéis de considerar que

en el tiempo de este noviciado podría ser que cobráseles la vista, que ahora debéis de tener perdida, o por lo menos, turbada, y viédeses que os convenía huir de lo que ahora seguís con tanto ahínco...Si con estas condiciones queréis entrar a ser soldado de nuestra milicia, en vuestra mano está, pues faltando alguna dellas, no habéis de tocar un dedo de la mía” (55) [“And you should bear in mind that during the course of this novitiate you may recover the vision which you seem for the moment to have lost or at least impaired, and you may realize that it would be more sensible to flee what you are currently pursuing with such determination...If you wish to enlist as a soldier in our army under those conditions, the decision rests in your hands, for if you fail in any one of them, you will never touch a finger of mine” (26)].

It is obvious that Preciosa states this to scare off the pretender, for such a reversal from the wealthiest, noblest class to one of the lowliest, and for such a long period of time, would intimidate most men. For if he intended to sweep Preciosa off her feet with promises of riches, she ups the ante by requiring him to undergo two years’ worth of penury and isolation before earning the prize. Don Juan’s reaction to her pronouncement reveals the depth of his surprise: “Pasmóse el mozo a las razones de Preciosa, y púsose como embelesado, mirando al suelo, dando muestras que consideraba lo que responder debía” (55) [“The young man was stunned by Preciosa’s words and he stared at the ground for a while, deep in thought, indicating he was pondering how best to reply” (26)]. Preciosa takes this opportunity to offer the *coup de grâce* and rid herself of him completely: “Volveos, señor, a la villa y considerad de espacio lo que viéredes que más os convenga” (55) [“Return to the city, sir, and take time to consider what action you consider most appropriate” (26)].

Preciosa further tries to emphasize the difference between the two by telling him to go back to the *civilized* world, and not linger in the demesne of the outcasts.

Don Juan finally accepts her offer, and says that he wants the novitiate to begin promptly: “‘Mira cuándo quieres que mude el traje, que yo querría que fuese luego’” (56) [“‘Decide when you want me to change my costume, for I should like it to be very soon’” (27)]. It is notable here that Don Juan completely agrees to the deal, and effectively requests permission to begin. Unlike the lads from “La ilustre fregona,” as well as Rinconete and Cortadillo, Don Juan is not looking for a life of adventure. On the contrary, before Preciosa’s ultimatum, he most definitely appears to revel in and emphasize the grandeur of his appearance and the illustriousness of his lineage. His gypsy-ness, then, is a potential solution to a problem: how to wed Preciosa.

Interestingly enough, perhaps as a consequence of merely *agreeing* to the disguise but not *proposing* it, Don Juan maneuvers through the gypsy world in a way that does not clash with his principles. As Zimic writes: “It is ironic that Don Juan adopts the gypsy lifestyle as a sacrifice, as necessary and convincing proof of his genuine love for Preciosa, while managing to avoid, using all type of pretexts, putting into practice the gypsy custom of thievery” (18).

After becoming a member of the gypsies, and hearing a long speech of the glories of the gypsy life from an old gypsy, the narrator states that for Andrés Caballero (the adoptive name of Don Juan), “sólo le pesaba no haber venido más presto en conocimiento de tan alegre vida, y que desde aquel punto renunciaba la profesión de caballero y la vanagloria de su linaje” (73) [“His only regret was that he had not discovered such a merry way of life earlier, and from that moment he renounced his

profession as a gentleman and the vanity of his illustrious lineage” (40)]. Soon after Preciosa recaps the conditions of his apprenticeship, and the reward he will have if he perseveres. Andrés’s answer, in a seeming contradiction to his previous statement, is one of a gentleman: “[S]í quieres que asegure tus temores y menoscabe tus sospechas, jurándote que no saldré un punto de las órdenes que me pusieres, mira qué juramento quieres que haga, o qué otra seguridad puedo darte, que a todo me hallarás dispuesto” (75) [“if you want me to calm your fears and alleviate your suspicions by swearing that I will not deviate an inch from the orders you impose on me, just say what oath you want me to take, or what assurances I can give you, and you will find me ready to do anything” (42)]. Once again, Preciosa’s response is a rejection of the gentlemanly code that Andrés seemingly cannot do without: “Los juramentos y promesas que hace el cautivo porque le dan libertad pocas veces se cumplen con ella...No quiero juramentos señor Andrés, ni quiero promesas, sólo quiero remitirlo toda a la experiencia deste noviciado, y a mí se me quedará el cargo de guardarme, cuando vos le tuviéredes de ofenderme” (75) [“The oaths and promises a prisoner makes in order to win his freedom are rarely kept once his freedom is won...I do not want oaths, señor Andrés, nor promises; I want only to commit everything to the trial of this novitiate, and I shall be responsible for looking after myself, if you should attempt to offend me” (42)].

Some critics have studied the old gypsy’s long description of the gypsy lifestyle as Cervantine rejection of the commonly-held disdain of the gypsy in Spain. Joseph Ricapito goes so far as to say that the plight of the gypsies is one of the most prevalent themes of the story (34). But as in most of Cervantes’s writings, the

situation is not quite as black and white as Ricapito suggests. True, the old gypsy paints a utopic world for the new gypsy. He states: ““Nosotros guardamos inviolables la ley de la amistad, ninguno solicita la prenda del otro; libres vivimos de la amarga pestilencia de los celos”” (71) [““We stalwartly uphold the laws of friendship: no man covets another man’s property; our life is free of the bitter plague of jealousy””(39)]. Later, in a nod to the “Golden Age” speech given by Don Quixote, the old gypsy claims that they are masters of their domain; they live off the abundance of the land and the waters, sleep as comfortably outside as the rich in their palaces, and do not worry about interference from the outside world. All these wonderful things, however, should be placed alongside some of the other praises he sings of the gypsy life: ““Nosotros somos los jueces y los verdugos de nuestras esposas o amigas; con la misma facilidad las matamos y las enterramos por las montañas y desiertos como si fueran animales nocivos; no hay pariente que las vengue ni padres que nos pidan su muerte. Con este temor y miedo ellas procuran ser castas y nosotros, como he dicho, vivimos seguros”” (71) [““We ourselves are the judges and executioners of our wives and mistresses; we kill them and bury them in the mountains and deserts as readily as if they were wild animals: no relation will avenge them, no father will seek retribution for their deaths. With such a terrifying prospect to deter them they endeavour to be chaste and we, as I have said, have peace of mind”” (39)]. Any critic’s praise of the gypsy lifestyle in the story should be tempered by the preceding words.

The old gypsy’s speech, then, should alert the reader to the fact that the gypsy woman does not have the same freedoms as the man. In reality, the way their

customs are described, gypsy women live in fear of their men. Why, then, is Preciosa so positive, free-willed, and unafraid? Some would say that it is because she is not a true gypsy. She may not be a gypsy by birth, but the only way of life that she knows until the end of the story is the gypsy life. Preciosa is continually described as being more beautiful, discreet, and captivating than the gypsies around her. When the narrator tells of the *fiestas* for Santa Ana, Cervantes writes: “quedó Preciosa algo cansada, pero tan celebrada de hermosa, de aguda y de discreta, y de bailadora, que a corrillos se hablaba della en toda la corte” (33) [“leaving Preciosa rather tired but so celebrated for her beauty, wit, intelligence, and prowess as a dancer that wherever people gathered to talk in that city she was the subject of their conversations” (10)]. Two weeks later she returns to Madrid with other gypsy girls to perform, but under one condition: “no consentía Preciosa que las que fuesen en su compañía cantasen cantares descompuestos, ni ella los cantó jamás; y muchos miraron en ello, y la tuvieron en mucho” (33) [“Preciosa would not allow her companions to sing bawdy verses, nor did she sing such songs herself, and many appreciated this fact and greatly respected her for it” (10)].

Clearly, something besides her beauty sets her apart from the others. Preciosa herself gives a hint of her distinctive qualities to the reader in the words she first uses to address Don Juan de Cárcamo: “Yo señor caballero, aunque soy gitana pobre, y humildemente nacida, tengo un cierto espiritillo fantástico acá dentro, que a grandes cosas me lleva” (53-4) [“Although, my dear gentleman, I am a gipsy of humble birth, I cherish deep within me a tendency to dream, which makes me aspire to greater things” (25)]. Michael Gerli seizes upon this line to offer the best



explanation of Preciosa's differences from the others, and it has nothing to do with her noble roots. In the end, he writes, "Preciosa's noble lineage is indeed revealed, but she proves noble not by reason of her parents' privileged social status, but by her virtue of the 'cierto espiritillo fantástico' which shapes her values and her actions. She is a character who takes control of her destiny and, while doing so, challenges all preconceived notions the reader might have about her" (32).

Preciosa's will, in fact, enables her to carve out her own distinct niche in gypsy society. After the old gypsy describes the "utopic" misogyny of their people, Preciosa is the next to speak. Her words countervene the old man's message of the benefits of a male-dominated society: "Puesto que estos señores legisladores han hallado por sus leyes que soy tuya, por tuya me han entregado, yo he hallado por la ley de mi voluntad, que es la más fuerte de todas, que no quiero serlo si no es con las condiciones que antes aquí vinieses entre los dos concertamos" (74) ["Since these legislators have found that according to their laws I am yours, and have placed me at your disposal, I have decided by the law of my will, which is the strongest of all, that I do not want to be yours except under the conditions which we agreed to before you came" (41)].

In effect, she openly subverts the prevailing gypsy societal norms and forces the gentleman to accept the conditions of their relationship on *her* terms. Her resolute strength of character seems to trump all other considerations in her personal interactions, and Preciosa consistently takes no other counsel but her own. Rather than follow the deeply ingrained traditions of a male-dominated society, Preciosa remains true to herself and her "*cierto espiritillo fantástico*". It is probably not

coincidental that her lover does the same once he becomes Andrés Caballero. He forges his own identity which seemingly adheres to the gypsy tenets, but in reality, he creates a unique version of gypsy-ness. More than any other thing, this is what finally earns Preciosa's respect, draws her closer to him, and ultimately saves his life.

Once he formally joins the group, the gypsies start out to instruct Andrés in the ways of thievery, but he is a terrible learner. Moved to compassion at the sight of the victims' tears and lamentations, Andrés reimburses their losses out of his own pocket, much to the consternation of his gypsy brethren. Ultimately, he declares that he wants to steal on his own, without gypsy company. They try to dissuade him, but to no avail. The result is that he buys so many purportedly purloined possessions "que en menos de un mes trujo más provecho a la compañía que trujeron cuatro de los más estirados ladrones della" (78) ["in less than a month he had brought more profit to the company than four of its most accomplished thieves" (45)]. In the same way that Avendaño pays bribes to free Carriazo from jail in "La ilustre fregona," Andrés uses his sizable financial resources to his advantage while still adhering to the conditions of his gypsy disguise. To a great extent, and in accord with Huizinga's ideas of play, Andrés uses his gifts from the outside to help dictate the terms of his play as a gypsy, altering the rules of his existence (21). By simply stating that the booty he brings in is stolen, he convinces the gypsy community of his craftiness and penchant for thievery. Oddly, he in fact uses deceit worthy of a gypsy in order to hide his soft heart and generous spirit, two qualities that are not part of the gypsy tableau. Stanislav Zimic writes that Preciosa comes to admire Andrés's discretion in his ability to live the gypsy lifestyle without *acting* like a gypsy (34, footnote 18).

Both Andrés and Preciosa maneuver their way through the obstacles of the gypsy life, and successfully navigate their way around gypsy tenets that do not coincide with their own. Preciosa, in spite of her beauty and attraction to others, manages to keep her largest treasure, her virginity, intact. Furthermore, she shuns ribald songs and licentious behavior. Indeed, of the many songs and verses that Preciosa performs in the story, the first sings the praises of Saint Anne, patron of Madrid. Just as Preciosa keeps herself unsoiled by sexual contact and connotation, her lover keeps his conscience clean by creating his own form of thievery. Andrés convinces his new community that he is a gifted thief, when in reality all he does is start a program of seventeenth-century trickle-down economics.

Towards the end of the story, and after passing a few months in the gypsy community, a woman falsely accuses Andrés of stealing her jewels and places them in Andrés's belongings without his knowledge. When the authorities stop them and search through their belongings, a soldier finds the "stolen" jewels, and becomes enraged. This soldier, who happens to be the mayor's nephew, insults Andrés and all the gypsies present, then commits a rash act: "Y diciendo esto, sin más ni más, alzó la mano y le dio un bofetón tal...y le hizo acordar que no era Andrés Caballero, sino don Juan, y caballero; y arremetiendo al soldado con mucha presteza y más cólera, le arrancó su misma espada de la vaina y se la envainó en el cuerpo, dando con él muerto en tierra" (97) ["Without a further word of warning he lifted his hand and dealt Andrés such a blow...and reminded him that he was not Andrés Caballero, but Don Juan and a gentleman. He rushed at the soldier, deftly unsheathed his sword, and furiously plunged it into his body, leaving him dead on the ground" (60)].

Andrés and all the gypsies are thrown into jail by the Magistrate, save Preciosa, who is spared and brought to the Magistrate's house. There, she pleads for his life, telling the Magistrate and his wife that she loves Andrés. Preciosa's gypsy grandmother then reveals to the couple that she in fact stole Preciosa from their own home when she was a young babe. The Magistrate and his wife are overcome with joy and recognize their daughter by special birthmarks. Preciosa then informs her new-found parents that Andrés is not a gypsy, but in fact a gentleman, and she then relates the pact that they had made. This further astonishes her parents. To verify Andrés's nobility, the Magistrate calls not for Don Juan, but for his gentlemanly clothing to be brought forward, highlighting Zimic's argument of the nobility's preoccupation with outward physical appearance and ornamentation. When his nobility is known, the Magistrate visits him in jail, and says that he will allow him to marry Preciosa, but will nevertheless then hang him the next day, toying cruelly with him.

When Andrés is brought to the Magistrate's house (still in handcuffs), the priest refuses to marry the two because no banns had been announced, and no authorization given from his superiors. The Magistrate agrees, reveals that he knows Andrés's true identity, and plans for banns to be announced. To placate the mayor, whose nephew Andrés killed, the Magistrate promises two thousand ducats. The narrator writes that the uncle "vio tomados los caminos de su venganza, pues no había de tener lugar el rigor de la justicia para ejecutarla en el yerno del Corregidor" (107) ["he saw that all means of revenge had been removed, since the full weight of the law would not be brought to bear upon the Chief Magistrate's son-in-law" (69)].

Franz Rauhut, writing in 1954, says of the slap that causes Andrés to act as a gentleman and not a gypsy: “In the most decisive point in the story, noble blood manifests itself: the affront of the slap to the face quickly finds satisfaction through the traditional bloody act, which costs the life of the offender. In this way, the gentleman proves not only his love, but also his nobility” (147). Later critics, however, write that Cervantes in fact questions the “nobility by birth” motif that Rauhut and others had earlier cited. Stanislav Zimic, Michael Gerli and others write that instead of the nobility being the domain of the wise and just, “La gitanilla” serves to show that one can be noble regardless of birth or circumstance. “Preciosa is a good and discreet young girl in spite of her noble father of such questionable discretion and morality” (Zimic 33). Gerli goes even further, writing that the two thousand ducats paid to silence the dead soldier’s uncle are “the instruments for the imposition of an order that at its center is essentially corrupt” (35). For Gerli and Zimic, the noble class’s obsession with outward appearance frees Andrés from jail, while at the same time highlights their hypocrisy: “It is not until Andrés recovers the talismans of his nobility, the *hábito de caballero* left back at the inn, that he once again can lay claim the name don Juan de Cárcamo and ceases to be the “*ladrón homicida*” [homicidal thief] to which the judge alludes. The recovery of his habit is accompanied by the recovery of the immunity of privilege” (Gerli 35). Zimic writes: “Implicit throughout the work is the suggestion that everyone, particularly the ‘high’ and ‘refined’, always wears a disguise, not in order discretely to keep secret certain noble passions, [...] but rather to hide hypocritically the vilest intentions and inclinations” (37-8).

In the end, the two marry, accompanied by tears of joy all around. Preciosa, however, does not speak from the moment it is revealed that she is a noble. Aylward takes this to be a sign of economic dependence and submission, writing that Cervantes shows Preciosa as the dutiful daughter, forsaking her more economically precarious existence for the financial security of her class's roots (66). Gerli, however, brings into question the "happily ever after" ending that some see. He writes that from an outspoken gypsy, she turns into a silent, demure lass who speaks only when spoken to, and furthermore, "Preciosa's and Andrés's restoration to the world of the court provides only a superficial affirmation of their future happiness and raises the possibility of doubt regarding their lasting moral integrity" (37).

Gerli brings up a valid point. It is clear that Cervantes describes both gypsy and noble societies as both good and bad. While as a gypsy Andrés does enjoy the freedom of movement and a liberation from a rigid social code unbeknownst to him as a noble, his new community is violently misogynistic, relies on thievery and deceit, and leaves a trail of genuinely wretched victims in their wake. At the same time, the reader sees that many people of the nobility act no better than the gypsies. A lieutenant's family invites Preciosa and her troupe to perform at their home while knowing they have nothing to pay them, and the Magistrate insists on telling Andrés that he will execute him after he marries him to Preciosa, for no better reason than to cause anguish. Perhaps Cervantes is advocating a taking up of a middle way between two classes that often resort to thievery to defraud the other.

What remains constant in these stories is the individual's capacity for betterment based on self-reliance, faith, and good will. Zimic writes that Cervantes, through all

his writing, stresses the importance of “a divine reward, which is the intimate gratification for a straight, honest, discrete, industrious useful, demanding way of life, always desirous of betterment, carried out with an inflexible will against all the easy alternatives and all the formidable obstacles of the world. Such a way of life emanates necessarily from a profound understanding of personal dignity, of a loving appreciation of the human spirit, and thus corresponds to the unique genuine nobility of the individual” (34).

In light of the preceding quote, one can see that the reward for Don Juan de Cárcamo is his marriage to Preciosa. And although his reward is similar to Carriazo’s and Avendaño’s in “La ilustre fregona,” his sojourns with the gypsies are inherently different than the experiences of the pair of *pícaros*. Andrés’s time in his trans-social disguise is more of a test than a liberation from the gentlemanly code. He continually fights fits of jealousy over Preciosa, and he is too sensitive to the effects of thievery to enjoy his new lifestyle with abandon. While he does excel at singing and in physical contests, his fictitious last name of Caballero (gentleman) implies he never is too far removed from the nobility. Thomas Hart writes: “Andrés always remains aware that his honor as a nobleman sets strict limits on what he can do in his disguise as a gypsy” (27). In the end, however, Don Juan de Cárcamo emerges from the experience with the knowledge of the love Preciosa has for him. He has kept his honor intact by never having stolen, and he has accomplished the goal he had at his and Preciosa’s first meeting: she is his wife.

Can the same be said for Preciosa? Perhaps the reward for her is being able to marry with honor, as she has lived chastely amongst the gypsies. What is so

unsettling about Preciosa's fate is her sudden, resounding silence at the end of the story. As El Saffar, Gerli, and others have pointed out, she truly becomes voiceless after "becoming" noble at the end of the story. I agree with Gerli in that the happiness of the couple is not guaranteed. Will Preciosa be able to remain faithful to her "cierto espiritillo fantástico", or is her strong spirit to be crushed by the stratified noble society? Cervantes makes it clear that being noble does not insulate one from acting basely, and one wonders if the hypocrisy of the world she has just entered will dampen or possibly extinguish her uniqueness. Noble blood carries with it enormous political, economic, and social advantages, but does not determine distinctions of character, spirit, and personality (Zimic 1). As a gypsy, Preciosa experienced freedom of interaction, speech, and movement. As a noble, all those freedoms so essentially bound up in her character would be constrained, while at the same time the new economic and social privileges accorded her would preclude her from singing and dancing in public—activities that earned her great renown, praise, and happiness. The remote likelihood of Preciosa having such an outlet in her new life, as well Cervantes's positive portrayal of different aspects of gypsy life, lead me to believe that Cervantes would have the reader think beyond the pages of the story and question the prevailing mores of personal association, freedom, and interaction.

All of the trans-social disguises of Carriazo, Avendaño, Rinconete, Cortadillo, and Juan de Cárcamo discussed in this chapter are integral parts of the characters' process of becoming, of their evolution towards something better. The "Seekers" benefit from their adventurous spirit, which leads them to observe life at a different level and make choices that will positively affect their futures. Don Juan de Cárcamo



reaps the benefits of following his heart, and remaining true to principles. But along with those gentlemanly principles, the reader gains insight into the often corrupt world of the nobility and the prerogatives that only they can enjoy. Cervantes thus highlights the graft and duplicity of those in power, while at the same time raising questions as to the continued happiness of the newlyweds. Preciosa's virtual disappearance from the final pages of the story indicates that her life at the top of the social ladder may very well be more fraught with isolation than her gypsy youth.

## CHAPTER TWO: THE ENTRAPPED

Other Cervantine characters choose a trans-social disguise that leads each one to a type of imprisonment rather than granting them greater freedom and choice. Silerio, one of the shepherds from La Galatea (1585), Rutilio, the Italian dance instructor from Los trabajos de Persiles y Sigismunda (1616), and Ambrosia Agustina, also from Cervantes's final work, experience life on a lower social level in their disguises. But, instead of benefiting from experiences that might lead to greater self-knowledge and agency in the directions their lives will take, these characters find themselves in disguises that function as straitjackets and prevent them from experiencing greater freedom. Ultimately, each character is in effect rescued from his or her plight by other characters, as they are unable to overcome their predicaments alone. By contrasting the motivations inherent in each character's disguise in the first chapter, with those implicit in the roles that Silerio, Ambrosia Agustina, and Rutilio play, I will show that Cervantes employs these characters in order to emphasize the importance of free will, freedom, repentance, and knowledge of oneself in the forging of character.

In his book The Individuated Self (1979), John Weiger sees the forging of character as a common thread in Cervantine fiction. He writes that throughout Cervantes's works, characters can attain self-knowledge and realize their potential only in freedom (10). As I describe in the previous chapter, the male characters all agree to live another identity in order to attain a specific goal. While the characters in this chapter also give up their "normal" lives for an ulterior motive, in this case, those

motives are much baser: lust and passion drive them, not love or a sense of adventure. All three of them in effect become a type of jester or plaything: Rutilio becomes the entertainment for violent barbarians, Ambrosia Agustina is comic relief for a company of soldiers, and Silerio takes up the role of jester inside Nísida's country home. Although Rinconete and Cortadillo, Avendaño and Carriazo, and don Juan de Cárcamo descend the social ladder as rogues or gypsies, they never demean themselves to the point of dehumanization, which is the mistake of the entrapped analyzed in this chapter.

All of these characters, become a form of *truhán*, or jester, an occupation of dubious integrity. Francisco Márquez Villanueva writes that "the *truhán* is a terrible occupation that eventually deforms and mutes the soul" (766). Sebastián Covarrubias, author of the earliest, most complete Spanish language dictionary of the Golden Age, defines *truhán* as "chocarrero burlón, hombre sin verguenza, sin honra, y sin respeto" (I, 295).<sup>1</sup> In Reality in a Looking-Glass (1982), Anton Zijderveld delves much deeper into the levels of degradation personified in the buffoon. Zijderveld's definitions provide a basis for examining these most infamous disguises of all; the ones that ultimately rob them of all vestiges of their humanity.

Zijderveld first differentiates between two types of buffoons during the fifteenth, sixteenth, and seventeenth centuries in Europe: the "natural" and "artificial" buffoons. The natural fools were people with obvious physical and/or mental disabilities. The other sort were "artificial" fools: those people who pretended to be fools, but with much wit and ingenuity (92). The officially appointed court jesters were always drawn from the "artificial" fools, and they were provided with a room in the palace,

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<sup>1</sup> "the joking trickster, a man without shame, without honor, and without respect" (my translation).

colorful clothes, and occasionally received sumptuous gifts (92). The “jesters” in this chapter are not like the “artificial” fools: their roles prevent them from exhibiting a ready wit. Rather, their disguises make it virtually impossible for them to be perceived as anything other than mere playthings.

The experiences of these characters, especially Rutilio and Ambrosia Agustina, are more in line with the “natural” fools of Zijderveld’s definition. He writes that the “natural” fools were often the target of courtiers’ cruelty, “chased around the court, tossed up in blankets like dogs, often beaten and kicked. They endured this treatment as it would yield food and shelter in exchange” (92). Rutilio and Ambrosia Agustina both live a similar, dependent existence during their tenures as jesters. While the “natural” fools were true victims and not responsible for the social conditions in which they found themselves, the mistreatment Rutilio and Ambrosia Agustina suffer is a result of their own bad decisions. They surrender their entire identities and live out an almost animal-like existence. Thus, they invert the “artificial” fool’s qualities that Zijderveld lays out: Rutilio and Ambrosia intentionally stifle their intelligence and creativity in their roles as jesters, and in so doing surrender all ability to manipulate and exploit their trans-social roles to their advantage. The origins of the reasons for their disguises shed light into the causes of their suffering.

Rutilio is Italian, and his profession is that of a dance instructor—not a terribly respected occupation. His troubles begin after he and a young noblewoman become romantically involved. Her father finds out about this, has Rutilio thrown in jail, whereupon he is sentenced to death. While Rutilio awaits his execution, an old woman imprisoned for witchcraft approaches him and promises him freedom if he

agrees to be her husband. In spite of her outward appearance, the thought of freedom compels him to agree. When relating his story to a group of Christians, he hints at the desperation he felt while in prison: “Túvela, no por hechicera, sino por ángel que enviaba el cielo para mi remedio” (I.viii.186) [“I thought of her not as a sorceress but rather an angel sent by heaven for my salvation” (47)]. <sup>2</sup>

She casts a spell over the guards, and takes Rutilio on a magic carpet ride, landing four hours later in a land unfamiliar to him. The sorceress morphs into a wolf and tries to embrace Rutilio, who manages to kill her with a knife he finds in her shirt during the struggle. He comes across a man who can speak Italian who takes him in and informs him that they are in Norway. Rutilio learns the smithing trade from his Italian-speaking benefactor, but they become separated during a storm at sea. Their boat breaks apart, symbolizing the break between civilization and wild unknown, and Rutilio washes ashore on the barbarian island where he eventually meets Periandro and the other Christians.

The first thing he sees on the island is a hanged barbarian swinging from a tree. Rutilio cuts him down, takes off his own clothing, and puts on the barbarian's. “[H]abiéndome desnudado de todos mis vestidos, que enterré en la arena, me vestí de los suyos, que me vinieron bien, pues no tenían otra hechura que ser de pieles de animales, no cosidos ni cortados a medida, sino ceñidos por el cuerpo” (I.ix.193) [“[H]having taken off all my clothes and burying them in the sand, I dressed myself in his, which fit me well enough since they had only the shape of animal skins, not

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<sup>2</sup> Quotations from Los trabajos de Persiles y Sigismunda are from Carlos Romero Muñoz's 2002 Cátedra edition. Translations come from Weller and Colahan's 1989 work (UC Press).

sewn or cut to size but just wrapped around the body''' (50)]. The new clothing he acquires is a marker of the animal-like existence he is about to lead.

The fact that Rutilio buries his former clothing recalls the action taken by Don Juan de Cárcamo when he first joins the band of gypsies in "La gitanilla." Don Juan insists that the mule he brought to camp be killed and buried, to erase completely any connections he had to the non-gypsy world. These two decisions to bury the past reflect the amount of free will retained in Rutilio's and Don Juan's disguises. The former buries his clothing because he fears for his life if he is perceived as a foreigner. Don Juan's decision to kill and bury the mule exemplifies his willingness to voluntarily shed the outward trappings of his previous life in order to prove the purity of his purpose and embrace the challenge before him. In Rutilio's case, however, it is not just his clothing that is buried: his very essence as a human disappears. He buries his clothing and puts on the skin of an animal; he interts his humanity and enters into a new type of existence that is much lower than he had previously known. After the burial ordered by Don Juan, the new gypsy enjoys his new existence, while still fooling his gypsy brethren by purchasing the goods he passes off as stolen. Don Juan consciously figures out how to exercise agency in his new disguise. Rutilio surrenders it altogether.

After putting on the animal skins, Rutilio decides that the only way he can survive on the barbarian island is to feign deafness and muteness, as he does not understand the language. Furthermore, the barbarians believe a bizarre prophecy that whichever male among them can drink a sacrificed foreign man's ashes without grimacing will engender a son who will one day rule the world. As he recounts to the group of

Christians who eventually land on the island and rescue him, ““Para disimular la lengua, y que por ella no fuese conocido por extranjero, me fingí sordo y mudo, y, con esta industria, me entré por la isla adentro, saltando y haciendo cabriolas por el aire”” (I.ix.193) [““To keep from speaking my native language and to avoid being recognized as a stranger because of it, I pretended to be deaf and dumb; then, with this artifice, which included capering and jumping in the air, I began to walk inland”” (50)].

Rutilio becomes a plaything of the barbarians and decides to keep up the charade as long as it ensures his survival. He continues his story for his audience: ““Con esta industria, pasé por bárbaro y por mudo, y los muchachos, por verme saltar y hacer gestos, me daban de comer de lo que tenían”” (I.ix.193-94) [“By using this strategy I passed as a barbarian and a mute, and the boys, since they enjoyed seeing me jump and gesture, would give me some of their food” (50)]. This self-demeaning behavior is entirely in line with Zijderveld’s definition of the “natural” fools of the courts: ““They followed the court as parasites during its journeys along the various residences, always in the hope of receiving some clothes and the leftovers from the table” (93).

In order to survive, Rutilio has voluntarily surrendered the very thing that separates humans from lesser animals: his voice. He is dressed in animal skins, has no human voice, and is fed and treated little better than a dog. Rutilio is in this instance the inverse of two famous Cervantine canines, Berganza and Cipión of “El coloquio de los perros” [“The Dogs’ Colloquy”], who amazingly are able to converse with one another. Their reactions to their new-found ability to use language give us insight into Rutilio’s decision to forgo his own:

Berganza: “Cipión hermano, óyote hablar y sé que te hablo, y no puedo creerlo, por parecerme que el hablar nosotros pasa de los términos de naturaleza.”

Cipión: “Así es la verdad, Berganza, y viene a ser mayor este milagro en que no solamente hablamos, sino en que hablamos con discurso, como si fuéramos capaces de razón, estando tan sin ella que la diferencia que hay del animal bruto al hombre es ser el hombre animal racional, y el bruto, irracional” (540-41).

[Berganza: “Brother Scipio, I hear you speak and I know that I am speaking to you and I cannot believe it, for it seems to me that our speaking goes beyond the bounds of nature.

Scipio: “That is true enough, Berganza, and the miracle is all the greater because we are speaking coherently, as if we were capable of reason, while we are actually so lacking in it that the main difference between men and animals is that men are rational beings and animals are not” (250)].

Granted, the barbarians of the island are true savages, with a twisted prophecy that leads them to sacrifice any males that might pose a threat to them. Nevertheless, Rutilio’s decision to live as a deaf/mute puts him beneath even them. He becomes the jester to their “court,” and with that, he begins a never-ending, nightmarish, anti-carnival experience in the Rabelaisian sense. Unlike the characters of the first chapter, who are able in some ways to determine the parameters of their carnival experience, Rutilio is completely overwhelmed by the role he must play, and there is no end in sight. Not until the Christian pilgrims come to the island can he make his escape from the barbarians, a full three years after his “mutation”. In a broader sense, Rutilio’s time spent on the island serves as penance for his earlier sins of lasciviousness and abandoning his fate to the sorceress. In his acclaimed Cervantes’s Christian Romance, Alban Forcione writes that Rutilio and sin are closely linked:



“[H]is decision to feign deafness and muteness symbolize the descent to bestiality inherent in his sin” (114).

Another jester in this chapter seems to suffer from a lascivious and impetuous nature. Ambrosia Agustina is a character who appears only briefly in chapters eleven and twelve of the third book in Los trabajos de Persiles y Sigismunda. Her story, however, is unique, and it reveals a bit more of the Cervantine conundrum of human frailty and desperation. The group of pilgrims meets up with Ambrosia Agustina when she is a prisoner in a cart, about to be taken to the galleys for the crime of having plotted to murder a count. Constanza, the daughter of the Spanish “barbarian” Antonio, feels compassion upon hearing the prisoner’s fate, and gives her (although she is still believed to be a young man) some food. This act is truly heart-felt, and highlights Constanza’s virtue of Christian forgiveness, as the count had married Constanza just before being killed.

In the next chapter, Ambrosia Agustina addresses the group of pilgrims as a woman and invites them to the city of Barcelona. There, she tells them that she was, in fact, the prisoner to whom Constanza gave the food and goes on to relate her remarkable story. She states her parentage and birthplace, and recounts the details of a clandestine marriage: “‘Contarino de Arbolánchez, caballero del hábito de Alcántara, en ausencia de mi hermano y a hurto del recato de mis parientes, se enamoró de mí y yo, llevada de mi estrella o, por mejor decir, de mi fácil condición, viendo que no perdía nada en ello, con título de esposa le hice señor de mi persona y de mis pensamientos’” (558) [“‘Contarino de Arbolánchez, a knight of the order of Alcántara, in the absence of my brother and stealthily foiling my relatives’

precautions, began to court me, while I, carried along by my destiny—or rather, by my weak character—seeing I wasn’t going to lose anything by it and considering myself his wife, made him master of my body and soul” (260)]. But right after Ambrosia Agustina consents to marriage, her husband is called to lead a regiment of troops against the Turks, and he leaves home before being able to consummate the marriage.

Wracked with desire and longing, Ambrosia informs her audience that she acted rashly, in danger of her honor and life: “‘Pocos días pasaron cuando, añadiendo yo imaginaciones a imaginaciones y deseos a deseos, vine a poner en efecto uno, cuyo cumplimiento, así como me quitó la honra por entonces, pudiera también quitarme la vida’” (559) [“‘A few days went by until, after piling on fantasy upon fantasy and one desire upon another, I was able to put one into action; that act, which indeed did deprive me of honor, could also have taken my life’” (260-61)]. She dresses in men’s clothing, sneaks out of town, and joins up with a company of soldiers: “‘A]senté por criado de un atambor de una compañía ...En pocos días toqué la caja tan bien como mi amo; aprendí a ser chocarrero, como lo son los que usan tal oficio’” (559) [“‘I became the servant of a drummer in an infantry company...In a few days I learned to play the drum as well as my master and learned, too, to be a cutup like all those who ply that trade’” (261)].

It is interesting to note that although both Rutilio and Ambrosia Agustina narrate their own misfortunes to the same audience, Ambrosia speaks of her decision to become a jester of sorts as a grave mistake brought about by her weak character. Completely absent from Rutilio’s rhetoric, however, is any hint of culpability.

Rather, he always portrays himself as the victim. He describes the seduction of his dance student—the initial controversy that precipitated his flight to Norway in the clutches of a she-wolf/sorceress—as matter-of-fact, and entirely the fault of the girl. Perhaps this is due to arrogance, or it might constitute the natural result of an attractive, Italian male placed in close contact with young females. Ultimately for Rutilio, it means that the self-realization of culpability and sin is yet to come, and Cervantes sees to it that he later sets an example for others.

After her exculpatory introduction, Ambrosia informs the group of pilgrims that although other men in her company plotted against and killed the count in question, she was implicated in the plot and sentenced to two years in the galleys. Horrified, she refuses to eat while imprisoned and awaits a slow death. The guards hand the prisoners over to the port authorities, who send them to a barber to be shaven and prepared for the galleys. Ambrosia there faints, and amazingly awakes in the arms of her husband and brother, who were preparing to embark from the same port. When her husband Contarino recognizes Ambrosia, and calls her his wife, her brother is shocked and asks how this is true, since the family knows nothing of it. In her words after awaking, she does not address her husband, but asks her brother for forgiveness: “‘Hermano mío, yo soy Ambrosia Agustina tu hermana, y soy ansimismo la esposa del señor Contarino de Arbolánchez. El amor y tu ausencia ¡oh hermano!, me le dieron por marido, el cual, sin gozarme, me dejó: yo, atrevida, arrojada y mal considerada, en este traje que me veis le vine a buscar’” (562) [“‘My brother, I’m Ambrosia Agustina, your sister, and I’m also the wife of Lord Contarino de Arbolánchez. Love and your absence, my dear brother, gave him to me as my

husband, though he left me before enjoying the pleasures of marriage. With headlong daring and ill-considered plans, I came to look for him in the clothes you see” (263)].

Again, Ambrosia’s confession is wrought with emotion and a plea for forgiveness. It shows an awareness of her transgression and foolhardiness. She is quickly restored to health and her true identity, and she is free to resume the life that she had before. The happy resolution of this story parallels many examples in literature of women in the disguise of men actively seeking out their lover. Some examples appear in Cervantes’s own Exemplary Novels: “Las dos doncellas” [The Two Damsels], and “El amante liberal” [“The Liberal Lover”]. Other famous playwrights of the Golden Age used female cross-dressing characters, most notably Rosaura in Calderón de la Barca’s La vida es sueño (Life is Dream), and Julia in La devoción de la cruz (The Devotion of the Cross). What markedly differentiates these examples from Ambrosia Agustina’s is the role that the other cross-dressing women choose. All of them search out their lovers in the guise of a soldier. Rosa Ana Escalonilla writes that Julia and Rosaura, by taking up arms and boldly seeking to restore their dignity, are precursors of modern feminism; they represent feminine vindication through the defense of their honor (254). Cervantes’s woman/soldier Teolinda offers a similar example, and a brief study of her character puts Agustina’s into a clearer light.

In “Las dos doncellas,” Marco Antonio promises to marry Teolinda after many entreaties and promises, and finally enjoys the carnal fruits of his labor before they are officially married. As is the case in so many of the works written in the period (e.g. El burlador de Sevilla, El alcalde de Zalamea), he soon flees after consummating

their union. Not content to sit and while away the days until his return, Teolinda dresses up as a man, putting on sword and dagger, and vows either to kill Marco Antonio or make him marry her. On the way to find Marco Antonio, she comes across a woman named Leonisa, who is also dressed as a man and is seeking Marco Antonio as well. He, too, apparently had promised to marry her, signing a document stating so, but did not deflower her. The two damsels eventually see Marco Antonio in a pitched battle, decide to fight alongside him, and ultimately turn the tide of the battle in their favor. In the end, Marco Antonio marries Teolinda, and Leonisa marries Teolinda's brother.

Ambrosia Agustina is quite the opposite of these famous characters. In the eyes of the church and society, she is legally married to the man she desperately seeks, and, strangely enough, they do not consummate their marriage because he is called to military duty. Cervantes, a hero of the battle of Lepanto in 1571, certainly does not fault Contarino de Arbolánchez for leaving his wife so suddenly; he complies with his duty as a soldier and commander. Rather, it seems that Ambrosia Agustina is at fault, for unlike Calderón's Rosaura and Julia, and Cervantes's Teolinda and Leonisa, she has not been wronged. Rosaura, Julia, Teolinda, and Leonisa all receive promises of marriages (and in some cases, after surrendering themselves sexually) from men who then abandon them.

The female cross-dressing characters mentioned above—apart from Ambrosia Agustina—all choose their disguises because of a burning desire to correct an affront. Injustice and indignation drive them all to rely on their own will to seek justice, shunning the passive roles that society would have them keep. But Ambrosia

Agustina, unlike the others, seemingly has no good reason for her sudden flight. Her husband is of the highest station: a knight of the Order of Calatrava. Her position in society is firmly cemented among the nobility. The impetus behind her trans-social and trans-gender disguise distances her greatly from the other Golden Age examples, and it is one not too different from Rutilio's.

Besides the base nature of their disguises, what also links Ambrosia Agustina's and Rutilio's experiences is their motivation for becoming jesters. The decisions that lead to their disguises are borne of sheer desperation. Rutilio faces the option of joining the barbarians, or most likely being killed by them. He performs as their *truhán* out of continual fear for his life. Ambrosia Agustina, on the other hand, simply is incapable of being the patient, trusting, soldier's wife. She is unable to control her desire, which leads to her desperate need for physical contact with her husband. Ambrosia Agustina's passion overwhelms her. The person she decides to become further isolates her from meaningful human contact, and soon she literally becomes a prisoner of passion as well as prisoner of the state. Zijderveld's definition of the fools of the sixteenth and seventeenth century explains how the jesters, by their appearance and vocation, denied themselves any agency. They shared the stain of infamy with Jews and gypsies, which caused them to suffer moral, social, and even legal consequences: "It prevented them from being fully human and deprived them of very basic rights" (113).

Thus they enter into a carnivalesque role, albeit for very different reasons than the characters described in Chapter 1, who retain a level of humanity and agency within their trans-social disguises. By leading the life of a jester, they also commit

themselves to an open-ended carnival existence, one without any possibility of control. In describing the carnivalesque elements inherent in jesters and buffoons, a category in which Ambrosia Agustina and Rutilio (and as we shall soon see, Silerio) fit, Bakhtin observes: “Clowns and fools [...] remained clowns and fools always and whenever they made their appearance” (8).

Another aspect of the “anti-carnival” atmosphere that reigns during these characters’ time spent as jesters is the lack of laughter and mirth, which are such an integral part of Rinconete and Cortadillo’s experience. Bakhtin writes: “Thus carnival is the people’s second life, organized on the basis of laughter. It is a festive life” (8). While Ambrosia does spend a brief period entertaining soldiers, she ends up a prisoner, vowing to starve herself to death out of shame. Rutilio, too, is the source of mirth for the barbarians, but always behind his mask of joviality is his fear that the godless heathens will kill him. Although Silerio, from La Galatea, never is in physical danger, his stint as a jester also represents mental entrapment, rather than physical enslavement. His attempts to communicate outside his disguise are frustrated at every turn, and his experience is joyless.

Cervantes’s pastoral romance La Galatea, published in 1585, is the first large prose work he publishes, and it is probably the most overlooked. The work engages with the pastoral tradition en vogue during the latter half of the sixteenth century. Unrequited love among shepherds and shepherdesses, sonnets and poetry duels galore, and many brooks, rivers, and willows, where the shepherd/poets praise their loves or bemoan their cruel fate, figure in the narrative. Silerio is but one of the panoply of characters who appears in La Galatea, but his circumstances are unique,

and link him thoroughly to Ambrosia Agustina and Rutilio, characters from Cervantes's posthumous romance published in 1616.

When he encounters the group of shepherds around which the book revolves, Silerio lives the life of a hermit, dressed in a rough robe and simple belt. The company asks him the source of his troubles, and he agrees to tell them his misfortunes. He informs them that he is from Jérez, Spain, where he was befriended by a nobleman with the name of Timbrio. Silerio states that the two of them were the best of friends, and that the townsfolk simply referred to the pair as “los dos amigos”.<sup>3</sup> Timbrio wounds a nobleman in a duel in Spain, and fearing legal repercussions, flees to Italy. Silerio, the faithful friend, manages to find him, although he is delayed for weeks by illness.

This early episode of the pair exemplifies the inherent differences in their characters. Timbrio is the more active, and often finds himself in legal trouble due to his bold nature. Silerio, on the other hand, is more timid in his dealings with Timbrio and others. Nevertheless, he is faithful and bound by honor and loyalty to his friend. When Silerio arrives in Italy, one of the first things that he sees is a procession leading to the gallows, and his friend Timbrio in handcuffs with a rope around his neck (as the reader later discovers, Timbrio was falsely imprisoned). Silerio tells the group of shepherds: “[S]in mirar al peligro que me ponía, sin al de Timbrio, por ver si podía librarle o seguirle hasta la otra vida, con poco temor de perder la mía, eché mano a la espada, y con más que ordinaria furia entré por medio de la confusa turba hasta que llegué adonde Timbrio iba” (277) [“Looking to Timbrio, if by any means

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<sup>3</sup> Cervantes famously used these words in the intercalated story “El curioso impertinente” from *Don Quijote I* when describing Anselmo and Lotario: “de todos los que los conocían los dos amigos eran llamados” (I, 395) [“they were called by all who knew them ‘The Two Friends’” (249)].



I could liberate him, or follow him to the grave, careless of life, I clutched my sword, and with supernatural fury I rushed into the centre of the mob and forced my way to Timbrio’’ (79)].<sup>4</sup> He manages to set Timbrio free, and the beleaguered young man is taken by a group of priests to a church, where he receives sanctuary. Unfortunately for Silerio, he is captured by the authorities, and they sentence him to death in place of Timbrio. While he is in his cell awaiting execution, the Turks attack, almost completely destroying the city. Silerio and the other prisoners manage to escape through the collapsed walls of the prison.

Silerio’s escape from death certainly reflects the Cervantine penchant for the “chance” occurrence, which rescues characters from seemingly insurmountable odds. At the same time, however, it also shows that Silerio’s reward is commensurate with the risk he took. He rushed in to save his friend’s life while endangering his own, yet walks away free. It is a brave deed, and Timbrio owes him his life. Silerio pursued his goal with a singularity of purpose and determination. The next time the two friends meet, however, Silerio makes a decision that takes away any vestiges of honor that he gained from his earlier exploits.

When Silerio reaches Timbrio in Naples, he finds his friend deathly ill. Timbrio is doubly afflicted, for his sickness prevents him from having any contact with his love. She is the beautiful Nísida, a noblewoman who possesses equal measures of beauty and modesty. Silerio states that “‘estaba Timbrio tan pobre de esperanza, cuan rico de pensamientos y, sobre todo, falto de salud y en términos de acabar la vida [...] tal era el temor y reverencia que había cobrado a la hermosa Nísida’’ (283) [“‘poor Timbrio remained as destitute of hope as rich in thought; this impaired his health, and

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<sup>4</sup> The English translation of *La Galatea* comes from Gyll’s translation, 1867.

set him on the borders of death, without disclosing his passion, such fear and reverence had he for Nísida” (83)]. Silerio, ever the loyal friend, immediately offers to help Timbrio. But this time, instead of rushing in with sword bared, Silerio opts for subterfuge. He offers to dress up as jester in order to gain entry to Nísida’s country home where she lives with her parents. There, he plans to sufficiently praise Timbrio’s qualities so as to spark her interest.

Silerio agrees to woo Nísida on Timbrio’s behalf in the guise of the courtly fool, an occupation that spread from the court to the homes of the nobility during the Golden Age. Anton Zijderveld writes that in the sixteenth and seventeenth centuries, wealthy people in Western Europe began to emulate their absolutist rulers and hired jesters for their homes, setting up de facto courts in many country villas. Disposable income brought disposable entertainment: “[W]e can define the domestic fools as a piece of conspicuous consumption” (122).

In this guise, then, Silerio intends to remedy his friend’s ailment. In his own words to the gathered shepherds who listen to his misfortunes, he admits, in hindsight, that his decision was a foolhardy and dangerous one: “[D]eterminé de posponer por él la hacienda, la vida y la honra, y más, si tuviera y pudiera” (284-85) [“I resolved to surrender for his benefit land, life and fame, yea more, if more could be” (83)]. Like Ambrosia Agustina, who with words of repentance relates her sufferings to an audience after her trials are over, Silerio recounts his misfortunes with telling commentaries about his misdeeds.

After deciding to become a *truhán*, he tells his audience that he practiced his new trade for Timbrio in order to be a credible jester: “Hice yo hacer luego muchas y

diferentes galas y, en vistiéndome, comencé a ensayarme en el nuevo oficio delante de Timbrio, que no poco reía de verme tan truhanamente vestido” (284) [“Quickly I transformed myself, and in my new vestments I essayed my novel undertaking before Timbrio, who laughed heartily to see me in a buffoon’s dress” (83-4).<sup>5</sup> Silerio becomes quite an adept *truhán*, and he is soon invited to Nísida’s home to perform. He, too, falls in love with her, and is torn between his obligation to his friend and his feelings for her. With the responsibility to speak to Nísida on his friend’s behalf, Silerio tells her of his “friend’s” problem: that of not being able to face his beloved because of shame and status, a problem made all the more acute by the most profound feelings of love and adoration. All along, the feelings he describes to Nísida are his own, but she never catches on that Silerio is recounting his own lovesickness.

Nísida can be forgiven for never entertaining the thought that the jester himself is madly in love with her. In taking up the jester’s garments, Silerio has acquired physical proximity to his beloved, but at the same time he has destroyed any possibility of their relationship being anything but that of one between lady and servant. Zijderveld writes of the lowly position occupied by domestic and courtly fools: “They were not untouchable, like the executioners, but their fellow-men and women did not see them as fully human either, be they naturally or artificially foolish. They were much appreciated for the diversion they had to offer but one would not like one’s daughter to marry one of the lot. Fools were often mentioned in one breath with falcons and hunting dogs” (113). When Silerio tries to praise her beauty, she rebuffs him with words that show the lack of respect that she holds for him and his

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<sup>5</sup> Readers of Spanish will recall the use of the newly-created humorous adverb “truhanamente” in Don Quixote’s misgivings about bringing along Sancho Panza on an ass: “imaginando si se le acordaba si algún caballero andante había traído escudero caballero asnalmente” (I, 142).

ilk: ““No me maravillo que digas eso de mí [...] pues los hombres de vuestra condición y trato, lisonjear es su propio oficio”” (295) [““At this I am not surprised, for with men of your condition and dealing, flattery is a trade”” (92)]. As with Rutilio’s silence amongst the barbarians and Ambrosia Agustina’s self-imposed silence when taken prisoner, Silerio has effectively lost his true voice and his status due to the baseness of his trans-social disguise.

To complicate matters further, when Timbrio hears Silerio singing of the love he has for Nísida, he is overcome with jealousy. He resolves to abandon his pursuit of the beauty in favor of Silerio, as he still feels indebted to him for his daring rescue on the way to the gallows. When Silerio hears Timbrio tell him this, he is horrified and lies to Timbrio, convincing him that he was singing the praises of Nísida’s sister, Blanca. He manages to convince Timbrio of his honesty, but now Silerio has committed himself to deceiving the two people he loves most.

Timbrio is then contacted by the Spanish gentleman he had offended years before, and he agrees to a duel to the death. Before leaving for the encounter, Timbrio writes a letter for Nísida, which Silerio passes along. This letter, unlike the others that Silerio had written in his friend’s stead (while truly expressing his own feelings for Nísida), has an immediate effect upon her. Silerio comments that this one letter convinced Nísida to love Timbrio, something that he had not been able to accomplish (on his own behalf or his friend’s) for many months. Silerio comments of his reaction to hearing her admission of love for Timbrio: ““No es posible encarecerlo y aun es bien que carezca de encarecimiento dolor que a tanto se extiende, no porque me pesase de ver a Timbrio querido, sino de verme a mí tan imposibilitado de tener jamás

contento, pues estaba y está claro que ni podía ni puedo vivir sin Nísida, a la cual, como otras veces he dicho, viéndola en ajenas manos puestas, era enajenarme yo de todo gusto” (317) [“After hearing Nísida’s declaration and her leaning towards Timbrio, you cannot enhance the position, and well it is that such a grief should be without aggrandizement. Not because it weighed me down to see Timbrio beloved, but to find that content with myself was impossible, for it was clear as day that without Nísida I could not and cannot live, so, as I have said at other times, seeing her transferred to other hands was to alienate me from all comfort” (110)].

Driven to distraction, Silerio forgets an important promise he makes to Nísida. After seeing the duel, he is to ride back to her, wearing a white armband if Timbrio emerges victorious, and wearing none if he is killed. Timbrio indeed vanquishes his foe, but Silerio forgets to wear the armband in his hurry to return. Nísida sees his bare arm, fears the worst, and faints immediately. All the servants fear that she is dead, and Silerio is convinced of it. When he tells his friend that Nísida is dead, Timbrio is crushed and leaves without a word for Spain. Of course, Nísida regains consciousness a day later, only to find out that her beloved believes her dead and has fled the country in grief.

At this point in his narration to the group of assembled shepherds, Silerio explains why he is in a poor hermit’s clothing: “[H]e escogido este hábito que veis y la ermita que habéis visto adonde en dulce soledad reprima mis deseos y encamine mis obras a mejor paradero, puesto que, como viene de tan atrás la corrida de malas inclinaciones que hasta aquí he tenido, no son fáciles de para que no transcorran algo y vuelva la memoria a combatirme representándome las pasadas cosas” (327) [“Hence I have

adopted the habit you see, and elect to be the hermit I am, so that in soft solitude I may repress my desires, and walk diligently to a better paradise; for my evil actions have been many, and their stoppage is difficult, as some new transgression ever ensues” (118)].

Silerio’s decision to repent for his sins and pray for forgiveness in solitude has a parallel in Cervantes’s final work. Rutilio comes to the same decision when he parts ways with the protagonists of Los trabajos de Persiles y Sigismunda. After setting sail for southern Europe, the group of pilgrims comes upon an island inhabited by Renato, a chaste hermit, who mans the lighthouse. The group hears his story: falsely accused by a French knight of taking advantage of his beloved, he is challenged to a duel, which he loses. Renato, full of shame and bitterness, flees to the remote northern island where he lives in solitude and constant prayer. One of the group tells Renato that his foe made a deathbed confession, telling all that he had indeed fabricated the accusations against Renato out of jealousy, and asked forgiveness. With this news, Renato agrees to sail with them back to France, where he will be able to live with honor.

Renato’s story of solitude and restored graces has a great effect upon Rutilio, who offers to live on the island in Renato’s stead, caring for the lighthouse and living as a hermit: “puesto de rodillas ante Renato, le suplicó le hiciese heredero de sus alhajas y le dejase en aquella isla, siquiera para que no faltase en ella quien encendiese el farol que guiase a los perdidos navegantes, porque él quería acabar bien la vida, hasta entonces mala” (424) [“he kneeled down before Renato and begged him to make him the heir to his possessions by leaving him on that island, if only so there’d be

someone on it to light the lantern that guided lost sailors; he wanted to end his life well, for it had gone badly until then” (191)].

The group’s response to this offer is whole-hearted approval and celebration, as they are glad to see Rutilio take the first steps towards salvation: “A todos hizo señales de besar los pies Rutilio y todos le abrazaron, y los más dellos lloraron de ver la santa resolución del nuevo ermitaño; que, aunque la nuestra no se enmiende, siempre da gusto ver enmendar la ajena vida” (424) [“Rutilio humbly offered to kiss everyone’s feet, they all embraced him, and most of them wept to witness the new hermit’s holy decision; for though our own lives may not improve, it’s always a pleasure to see another’s life on the mend” (191)].

Also notable in the above quote is the insertion of the narrator’s voice and the use of the first-person plural in the commentary. Very few instances of the narrator’s opinions in the first person appear in the Persiles, and its presence denotes a topic about which Cervantes was very keen: repentance. By choosing to relinquish everything and live as simple hermits, both Silerio and Rutilio manage to atone for their sins.<sup>6</sup> The two characters, although appearing in different types of romances—pastoral and Byzantine—opt to regain their honor by the same hermetic route. Granted, the circumstances of their “voiceless” periods as jesters greatly differ. Rutilio’s comes as a result of abandoning himself to the witch Cenotia, while Silerio’s is entirely of his own making and choosing. Both characters, however, finally emerge from their ascetic lives as fully pardoned, and with their honor restored.

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<sup>6</sup> Both are also following Jesus’s admonitions to the rich man in Luke 18: 18-27, in which Jesus told him to free himself of all worldly possessions to gain entry into Heaven.

For Silerio, the ones who forgive him are the ones he has deceived with his disguise: Nísida and Timbrio. Fortunately for him, the group of protagonist shepherds in La Galatea locates them both, as the newlyweds search for their old friend. Silerio and Timbrio embrace, and both relate to each other the varied histories that have led each to meet again. Also traveling with Timbrio and Nísida is Blanca, Nísida's sister, who conveniently is in love with Silerio. As the narrator explains, Silerio hears that Blanca's love for him arose only after she knew of his true identity: "[S]e apartó con Timbrio a una parte donde supo de él que la hermosa Blanca, hermana de Nísida, era la que más que a sí amaba, desde el mismo día y punto que ella supo quien él era y el valor de su persona, y que jamás, por no ir contra aquello que a su honestidad estaba obligada, había querido descubrir este pensamiento sino a su hermana, por cuyo medio esperaba tenerle honrado en el cumplimiento de sus deseos" (499) ["He retired with Timbrio aside, and ascertained from him that the beautiful Blanca, sister of Nísida, was she who more than herself loved him, from the very moment she learned who he was and the courageousness of his character, and that she never, not to transgress honesty of purpose, had desired to discover this sentiment save to her sister, by whose means she hoped to be honoured in the completion of her wishes" (240)].

Silerio rejoins the world only because he has been forgiven. True to the precepts of Cervantes's firm Christian belief, he breaks free of the solitary life only after having admitted to his sins and atoned for them. Moreover, he is now able to live out a meaningful life with a lifelong companion, who willingly accepts him as husband.



Once he accepts Blanca as his wife, Timbrio, Nísida, and the newlyweds disappear from the narrative of La Galatea.

After Rutilio takes Renato's place on the island in the Persiles, he too disappears from the story, and the group of Christian pilgrims slowly makes their way to Rome. Just as Silerio earns forgiveness through the ascetic solution, so does Rutilio. In the final book of the work, after the protagonists and their retinue have finally reached Rome, Rutilio reappears. He spends the night outside Rome with Serafido, Persiles's tutor and governor, where he learns of the true identity of Periandro and Auristela: Persiles and Sigismunda. The following day the pair arrives in Rome, where Persiles recognizes them and embraces them both outside the church of Saint Paul—a conveniently placed symbol of Rutilio's forgiveness—as well as a sign that the protagonist is also in the good graces of the church.

In making his way back to Italy, Rutilio has come home in more than just the geographical sense. His sudden reinsertion into the narrative at the center of the Catholic church shows that he has been redeemed through his admission of wrongdoing and the action he took to correct those wrongs. Like Silerio, he has emerged from the suffering of his *truhán* experience as a person clean in spirit, and fully welcomed into the world he left behind.

In conclusion, all three characters examined in this chapter must eventually come to terms with the base nature of their disguises. All opt to follow passion instead of reason, and the results are disastrous. Their humanity virtually disappears as they play the *truhán*, and all are unable to exert any control over their fate through the characters they have become. Each, notably, eventually is forgiven only after having

openly admitted the errors of their ways, and each one receives the blessings and forgiveness from the people they have wronged. In falling into these trans-social disguises, Rutilio, Ambrosia Agustina, and Silerio all become something distinctly different, and endure a life that stifles any possibility for personal growth. These roles quash any opportunities for self-knowledge and betterment, but the characters are ultimately rescued from their dire circumstances through their suffering and trials as *truhanes*. The characters all lose themselves, literally and figuratively, in their trans-social disguises, and seem to forget who they are.

The experiences of these three characters run counter to the underlying principles of carnival. Roberto Durán states: “Carnival is anti-hierarchical. It creates a second world, a second society, on the margins of the real world” (76).<sup>7</sup> The three characters in this chapter further strengthen the status quo through their trans-social disguises, and they reinforce the standing societal hierarchies instead of subverting them. They are denied personal growth because their new identities do not offer them the opportunities to be anything but the lowest of the low. Of course, none of them is privy to the advice that Don Quijote gives to Sancho: “[H]as de poner los ojos en quien eres, procurando conocerte a ti mismo, que es el más difícil conocimiento que puede imaginarse” (II, 340) [“Consider what you are and try to know yourself, which is the most difficult study in the world” (824)].<sup>8</sup> This quote, as we shall see in the next chapter, holds clues to the different types of successes and failures Alonso Quijano and Sancho Panza experience as knight-errant and faithful squire.

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<sup>7</sup> My translation.

<sup>8</sup> Quotes from *El ingenioso Don Quijote de la Mancha* are from John Jay Allen’s 2000 Cátedra edition, and translations come from Starkie’s 1964 Signet edition.

### CHAPTER THREE: DON QUIXOTE AND SANCHE

Of all Cervantes's characters, none is more complex than Don Quixote. He is both an intellectual and a madman. He is wise with words yet foolish in his actions, which throughout the novel are always in keeping with his ideals of how a valiant knight-errant should behave: courteous, brave, faithful, abstemious, aggressive, and forthright. The knight's constant companion, Sancho Panza, is almost the exact opposite of his master: gluttonous, cowardly in the face of danger, and inclined to easy gain, rather than earning rewards. The petty nobleman and country bumpkin "elevating" themselves to the position of knight and squire denotes qualitatively different carnival experiences than the characters examined in Chapters 1 and 2. In the case of Don Quixote's and Sancho's experiences, the carnivalesque elements do not include the nobility living as the poor, but rather the lowly raised to the level of nobility. While the characters from the previous two chapters are identified by others as jesters, water-fetchers, and gypsies, Don Quixote and Sancho are never truly treated as knight and squire. For the most part, Don Quixote and Sancho are sources of mirth and, at times, derision.<sup>1</sup> Their presence and appeal are so strong that others adapt to their identities, even reveling in or taking advantage of them, as in the case of the Duke and Duchess of Book II.

Perhaps more importantly, both Sancho and Don Quixote end their respective trans-social carnival experiences on their own terms. Ultimately, they reject the titles

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<sup>1</sup> Notable exceptions are the Knight of the Green Cloak and Roque Guinart.

of knight and governor, and gain insight into their own character. They successfully navigate the ups and downs of their “noble” existence, and salvage their human dignity as well. Don Quixote and Sancho learn lessons of self-knowledge and make decisions that allow them to exert control over their own destinies. Sancho returns happily to his village, taking up once again his old identity, which for him means freedom, simplicity, and happiness. For Don Quixote, however, the foray into knight-errantry costs him his life, yet he is able to die as Alonso Quijano the Good, and not as the madman, whose actions he completely rejects on his deathbed.

Just as the characters in Chapters 1 and 2 undergo a transformation that places them in a very different socioeconomic level, so do Don Quixote and Sancho. In the latter case, however, the characters rise in standing. At the beginning of the novel, Cervantes describes the economic condition of Alonso Quijano, which places him in the ranks of the petty nobility, the *hidalgos*: “Una olla de algo más vaca que carnero, salpicón las más noches, duelos y quebrantos los sábados, lantejas los viernes, algún palomino de añadidura los domingos, consumían las tres partes de su hacienda” (I, 97) [“His stew had more beef than mutton in it and most nights he ate a hodge-podge, pickled and cold. Lentil soup on Fridays, ‘tripe and trouble’ on Saturdays, and an occasional pigeon as extra delicacy consumed three quarters of his income” (56-7)]. While Don Quixote does have land and a small household staff, he is obviously of very modest economic means. As John Jay Allen writes, the details of the soon-to-be knight’s clothing and house precisely note the economic status for the contemporary reader: the middling village *hidalgo* (I, 97, footnote 2). The name he soon fashions for himself includes the honorific “don” title that someone of the same rank would

never dream of claiming, making his “transformation” all the more comical. At the beginning of Book II, while the knight is recuperating at home and about to leave again in search of fame and fortune, he hears from his squire what the other *hidalgos* of the village think of his sudden “rise” in stature: “Los hidalgos dicen que no conteniéndose vuestra merced en los límites de la hidalguía, se ha puesto don y se ha arremetido a caballero con cuatro cepas y dos yugadas de tierra y con un trapo atrás y otro adelante” (II, 42-3) [“The gentry say that you’re not content with being a country gentleman and that you have turned yourself into a don and thrust yourself into knighthood with no more land than a few miserable vinestocks and two acres of land, with a tatter behind and another in front to bless your name” (542)].

With such a clear picture of Alonso Quijano’s economic and social status established, one must also consider that of his squire. The gap between Sancho’s rank (if he has any at all) and a squire may be even greater than that of the aging Señor Quijano and a knight-errant. Cervantes describes Sancho as “hombre de bien (si es que este título se puede dar al que es pobre), pero de muy poca sal en la mollera...el pobre villano se determinó de salirse con él y servirle de escudero” (I, 142) [“an honest fellow (if such a term can be applied to one who is poor), but with very little wit in his pate...the poor wight resolved to set out with him and serve him as squire” (95-6)]. Sancho, like Don Quixote, believes that he simply becomes a squire, so his “disguise” is not apparent to him, but obvious to all they meet. In his simplicity, Sancho “becomes” a squire, while the catalyst for his master’s transformation is madness combined with singularity of purpose.

Granted, the nature of Don Quixote's new trans-social identity is very different than those of the characters already studied in Chapters 1 and 2. For him, it is not a disguise at all; it is simply who he becomes. Furthermore, by having read literally hundreds upon hundreds of novels of knights, sorcerers, and monsters, Don Quixote has a very good idea of what it is to be the ideal knight. Those precepts dictate his behavior and all the interactions he has with others. These literary paradigms are all that seem to occupy his mind, and they are exactly what cause him to lose his mind in the first place. Manuel Durán writes that Don Quixote loses all connection with his true self in his new identity; by adopting the disguise of the knight-errant, he dissolves and destroys his own personality (80). Don Quixote, however, does have moments of lucidity and eloquence. In the house of Don Diego de Miranda, for example, Don Quixote is so convincingly intelligent in his speech that both his host and son admit he is insane, but full of lucid intervals. While these intervals are never enough to pull Don Quixote out of his belief that he is a knight-errant, there are enough of them to make statements like Durán's problematic.

Unlike the other characters studied earlier, Don Quixote never postulates or hopes that his disguise will end. And while the characters in Chapter 1 successfully dictate the terms of their disguise by calling upon their financial or intellectual prerogatives afforded them by their true identities, Don Quixote thrusts his body and soul into the identity of the knight-errant. Effectively, he has no other identity. Arthur Efron writes in Don Quixote and the Dulcineated World: "[C]ertain custom and traditions (rules) seem to infuse Quixote's actions and motives so deeply that it is doubtful if he can ever be extracted from the role of chivalric actor that he seems to

have taken upon himself” (26). Only at the very end of his life does he finally take back control of his faculties.

Another distinctive factor in Don Quixote’s disguise is the fact that the reader is not sure of the protagonist’s true identity before he becomes the knight errant. Cervantes purposely keeps the character’s true name from the reader. At best, there are three possible names: “Quieren decir que tenía el sobrenombre de Quijada, o Quesada, que en esto hay alguna diferencia en los autores que deste caso escriben; aunque por conjeturas verosímiles se deja entender que se llamaba Quejana” (I, 98) [“They say that his surname was Quixana or Quesada (for on this point the authors who have written on this subject differ) but we may reasonably conjecture that his name was Quixana” (57)]. At the end of his first sally, a village neighbor addresses him as “Señor Quijana,” yet at the end of the novel he takes up his (supposedly) real name of Alonso Quijano. E.C. Riley points out that the varying possibilities of his true name serve a purpose: “The confusion corresponds to the indeterminate nature of Don Quixote’s character before he went mad and became Don Quixote; it corresponds to his almost total lack of ‘prehistory’” (“Who’s Who,” 117). Of all the other characters in this study, including Sancho, Don Quixote is the only one not to have a known name and family history prior to taking up his new identity. This helps Don Quixote completely subsume the identity of the person he was before.

The decision to become a knight and search for adventure, for some scholars, is a sign of an equally insane world (Efron), or a result of an incestuous desire for his niece (Johnson), but for others, it is a sign of heroism (Ortega y Gasset, Avallé-Arce). Avallé-Arce points out that instead of being content to eat pigeon on Sundays, Alonso

Quijano decides to point his life in a new direction, which he begins in a very significant way through self-baptism (Don Quijote como forma de vida 34). The most important aspect of his new identity is that he chooses his own name. His new name marks his new identity, much as the names of the characters in Chapter 1, although their names are *given* to them by others. What sets his name apart, like his disguise, is the fierce originality and dedication that goes into its creation.

Even before he names himself, he sets about naming his horse, Rocinante, which takes four days of incessant concentration. He spends eight more days in thinking up his name, to which he adds “de la Mancha” in order to show his lineage and origin, much like Amadís of Gaul, the knight’s paradigm.<sup>2</sup> No other character I study has such a driving force to become someone else. Of course, the impetus behind this transformation is his insanity, but this decision to abandon the vegetative state of the country gentleman is the utmost expression of his freedom of choice (Avalle-Arce, Don Quijote como forma de vida, 90).

Not all of the qualities of Don Quixote’s disguise are dissimilar to the other characters I have studied, however. While he does not experience life on a lower social level, he does experience a freedom of movement that would be otherwise impossible for him as Alonso Quijano: his adventures take him all over central Spain and to the city of Barcelona. Perhaps this is another of Cervantes’s subtle criticisms of the societal norms of the day. The country gentleman of sixteenth-century Spain was banned, upon penalty of losing noble status, from engaging in activities that were

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<sup>2</sup> Urbina believes this parody of Amadís to be the most salient aspect of the book, just as Sancho is a parodic example of the squire as portrayed by Amadís’s squire, Gandalín. Ciriaco Morón (Para entender el Quijote) agrees that the first sally of the knight is a parody of the books of chivalry: a fifty-something becomes a knight at the age when most men at that age retired.



“beneath” him but would earn him a wage: mercantilist trade or physical labor (Johnson, Madness and Lust, 57). He was expected to behave in an effectively circumscribed manner in keeping with his station: hunt, read, go to church, and little else. His limited estate and the demands of the *hidalgo* class reduce him to poverty (ibid. 58). Don Quixote’s willful abandonment of the narrow straits of his social class for the wide open spaces of Spain equates to a rejection of the society that creates those very circumstances.

There is another reason, of course, that the reader has so little information regarding Don Quixote’s true identity: it is the story of the mad knight, not the saga of a middling *hidalgo*. And Alonso Quijano’s brain child, Don Quixote, quickly takes control over his host. Any and all crude intrusions of reality (windmills, “armies” of sheep, etc) are quickly explained away through the knight’s madness. Ruth El Saffar writes : “Don Quixote’s world is ridden with enchanters and illusion because he insists on taking as real an image of himself that is of his own creation” (“Cervantes and Illusion,” 1980). All that he sees is mediated by the conviction that he is a knight, that monsters and enchanters are real, and that life exists only through the prism of knight errantry.

Through his decision to don armor and right the wrongs of the day, Don Quixote goes against Nature, his age, his physical ability and all apparent traces of reality: Nature’s order is violated (Avalle-Arce, Forma de vida, 16). In taking Sancho as his squire, Don Quixote gives them both a new life free of the restraints of home, and establishes a bond that is the only truly fulfilling, evolving relationship each has: a friendship between noble and commoner, one that would be impossible if not for

Alonso Quijano's new identity (Johnson, Madness 205) . The basis for this relationship is similar to the basis of relationships to which Mikhail Bakhtin refers in his description of carnival: "a special form of free and familiar contact reigned among people who were usually divided by the barriers of caste, property, profession, and age [...] People were, so to speak, reborn for new, purely human relations" (10). Manuel Durán points to the carnival parallels in Don Quixote and Sancho: "[T]he dialogue between knight and squire, throughout the novel, symbolizes and synthesizes the possibility of interaction between popular and refined cultures"(85).

The interaction between the two can be viewed as that of companionship, more than anything else.<sup>3</sup> For example, any attempt by Sancho to receive payment for his services is scoffed at by Don Quixote: in chapter VII of book II, Don Quixote refuses to pay Sancho a salary, citing no such examples of payment in the books of chivalry that he has read. Rather, the knight vows to keep his promise to make Sancho the governor one day, and this is usually good enough to content the squire's desire for monetary compensation.<sup>4</sup> David Quint uses this example to prove that even in the relationship with his squire, Don Quixote attempts to turn back the clock to a pre-monetary Golden Age, during a time in which capitalism was beginning to take a foothold in Western Europe (59). In my readings, Don Quixote's refusal to pay Sancho a salary symbolizes a carnivalesque desire for a bit of worldly upheaval and non-conformity. Furthermore, during the second part of the book, as the knight

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<sup>3</sup> Sancho's expresses his true feelings for his master when he speaks to the squire of the Knight of the White Moon: "[L]e quiero como a las telas de mi corazón, y no me amaño a dejarle, por más disparates de que haga" (II, 118) ["I love him as I love the cockles of my heart, and I can't invent a way of leaving him, no matter what piece of foolishness he does"(613)].

<sup>4</sup> In Book I, Sancho does bring home one hundred gold pieces, but he found them serendipitously in the saddlebags of a dead mule in the remote Sierra Morena mountains.

becomes more a victim of circumstance, he pays for objects that he breaks or “wins” in battle: the enchanted boat, the helmet of Mambrino, and Maese Pedro’s puppets. The continual use of monetary compensation becomes a vehicle of his own disillusionment.<sup>5</sup>

In appearance, the knight and squire are a study of contrasts. The juxtaposition of these two characters, the tall, gaunt, knight and the short, rotund squire (whose last name means “belly” in Spanish) has led many critics to comment upon the inherently comical, carnivalesque nature of the dynamic the pair creates. Bakhtin himself comments that the mere sight of them is inherently humorous: they represent the comical carnivalesque pair based on contrasts, fat and thin, old and young, tall and short (201). With Don Quixote’s random acts of madness and Sancho’s simplicity, comedy is never far off, that which has its roots in carnivalesque traditions. Manuel Durán writes: “It is Sancho who represents the always latent but almost always hidden presence of the carnivalesque traditions; Sancho with his round belly, his love of food, his unstoppable physiological necessities, his linguistic foolishness, his robust and prolonged laughter” (85). Don Quixote’s stoicism in the face of repeated beatings and public scorn is a perfect complement to his squire’s earthier nature.

While the impetus of the pair’s interactions throughout the novel is Don Quixote’s madness, it is also the crux of most of the interactions that others continually have with them. In contrast to characters from the first two chapters, whose carnival and anti-carnival experiences were limited to those in trans-social

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<sup>5</sup> For more on the conflict between the knight and capitalism, see Johnson’s Cervantes and the Material World.

disguise, Don Quixote triggers a sense of carnival in all who have contact with him and his squire. Don Quixote and Sancho, who so closely embody carnivalesque contrasts and comedy, effectively create carnival wherever they go. Through the knight's anachronistic appearance—fully outfitted in his great-grandfather's suit of armor—and his archaic manner of speaking to others, it is clear to most he meets that they are dealing with a madman. It gives them the opportunity, frankly, to play roles themselves: the innkeeper who “knights” Don Quixote plays the role of castle lord, Sansón Carrasco plays the roles of two other knights-errant, Dorotea plays the princess Micomicona, and so forth. For Efron, the ease with which the other characters adapt to Don Quixote's role is a sign of affinity with his identity and a Cervantine indictment of popular culture based on rigid obedience to a superficial social code: “And because this superficiality shows every sign of nonetheless maintaining itself indefinitely, an inflexible comic character like Don Quixote, who embodies the ideals in all their essential arbitrariness, is perfectly apt” (49).

Don Quixote's new identity is eminently wider in scope than the identities of the characters from the first two chapters. Rinconete and Cortadillo are so named only in Monipodio's perverse brotherhood, Don Juan Cárcamo becomes Andrés the gypsy only among Preciosa's people, and so on. But the sheer audacity and will of the knight are such that his disguise knows no boundaries: from the first inn where he is dubbed knight, to the house of the Duke and Duchess, to the sands of Catalonia, Don Quixote is never “out” of his disguise. Rather, his and Sancho's presence influences the others around them to such an extent that they, too, must treat them as knight and squire, if only to their faces. Nevertheless, the rapidity of the acquiescence of the others to deal

with knight and squire on their level not only *validates* Don Quixote and Sancho's trans-social disguises, it shows them to be infectious.

For example, on the first day of Don Quixote's initial sally, he leaves alone telling no one. When he reaches a country inn to spend the night, his altered senses transform the inn into a castle, two prostitutes outside the inn become ladies-in-waiting, and the rustic innkeeper becomes the lord of the castle. More importantly, once the others learn of Don Quixote's malady, they agree to be who the knight thinks they are. The prostitutes feed Don Quixote his meal through his homemade helmet's visor (he has tied it to his head so it will not fall off). They humor him, all the while giggling and marveling at the madness of the man, but they nevertheless participate and further instill the notion that this aging scarecrow is a knight-errant.

The innkeeper plays a critical role in this first adventure of the knight. He is the one, after all, who dubs him knight, but he does something even more important. After the innkeeper hears Don Quixote say that he has no money—since he never read of knights carrying money in many books of chivalry—he tells the knight that he needs to equip himself with money, clean changes of clothes, ointment and thread to heal wounds received in battle, as well as a squire to carry such pertinences. Don Quixote promises him that he will heed his advice, and he promptly does so the next time he is in his village. The innkeeper performs the knighthood ceremony, with which he is familiar due to his own predilection for the books of chivalry. Rather than letting Don Quixote hold vigil over his arms all night, the innkeeper decides to perform the ceremony right away, since the knight attacks anyone who touches his arms, which he has placed over the cover of a well: “No le parecieron bien al ventero las burlas de su huésped, y determine

abreviar y darle la negra orden de caballería luego, antes que otra desgracia sucediese” (I, 114) [“The landlord did not relish the mad pranks of his guest, so he determined to make an end of them and give him his accursed order of chivalry before any other misfortune occurred” (72)]. He then orders one of the prostitutes to gird the knight with his sword, to which she sweetly agrees, telling him, ““Dios haga vuestra merced muy venturoso caballero y le dé ventura en lides”” (115) [““God make you fortunate, knight, and give you success in your contests”” (73)]. As he is about to ride away, he beseeches the prostitutes that they use the honorific “doña” in front of their names, since they have performed such a wonderful service to this new knight. They promise to do so, and they all share a good laugh. Through their actions, however, they have further insulated Don Quixote from reality, and convinced him of the correctness of his convictions. At the same time, Cervantes imbues the scene at the inn with hilarity, instilling further a sense of carnivalesque gaiety. Don Quixote rides away from the inn supremely satisfied with himself: he has been dubbed a knight, and is now able to take part in chivalric contests and conquests. Soon he will experience another adventure that confirms everything he now believes to be true, but the coming adventure is created by his own family and good friends.

Don Quixote’s heads home, but not before another misadventure befalls him. As he meets merchants traveling in the other direction on the road, he orders them to swear that his lady Dulcinea is the fairest of all the land. The merchants are quite taken aback by Don Quixote’s appearance and request, and understandably ask for some type of picture or painting on which they could base such an assertion. Don Quixote replies: ““La importancia está en que sin verla lo habéis de creer, confesar, afirmar, jurar y

defender; donde no, conmigo sois en batalla, gente descomunal y soberbia” (I, 121-2) [““The important point is that you should believe, confess, affirm, swear and defend it without setting eyes on her. If you do not, I challenge you to battle with me, ye presumptuous and overweening lot””(78)]. When he attempts to charge, Rocinante falls, taking his rider with him. The merchants take the opportunity to beat the indignant knight while he is down. Don Quixote is so badly bruised that he cannot get up. Even so, the force of his will (and delusion) makes him enjoy this predicament: “Y aún se tenía por dichoso, pareciéndole que aquélla era propia desgracia de caballeros andantes, y toda la atribuía a la falta de su caballo; y no era posible levantarse, según tenía brumado todo el cuerpo” (I, 123) [“And yet he counted himself lucky, for he thought his misfortune was peculiar to knights-errant and he attributed the whole accident to the fault of his horse. But so bruised was his whole body it was impossible for him to get up” (80)].

His reaction is emblematic of how Don Quixote is able to suffer through all types of physical abuse. His conviction is so clear, his madness so encompassing, that he never wavers in his purpose for chivalric glory. In the first book, his will never falters. In this first adventure, he can blame it on his horse. During the rest of the first book, however, after he acquires Sancho as his squire, Don Quixote blames many of his mishaps on an evil enchanter who changes giants into windmills, combating armies into flocks of sheep, and huge giants into enormous wineskins, to name but a few of the adventures Don Quixote’s madness invents. John J. Allen writes: “One has come to marvel at his ingenuity in adapting reality to his preconceptions, to believe, by the force of his persistence, in the sincerity of his intentions, however vain, and to admire his

commitment and his eloquence” (Hero or Fool I, 41). <sup>6</sup> One of the principal causes of Don Quixote’s shifting of blame to an evil wizard, and his very ability to adapt reality to his preconceptions, is the unwitting cooperation of his friends and family.

After the beating administered by the merchants, a neighbor from the village finds Don Quixote on the ground, puts him on his donkey, and takes him back home. The housekeeper and niece are relieved to see their master, but very worried at his broken physical appearance. As he rests, the curate, barber, niece, and housekeeper all decide that the best cure for Don Quixote’s ailment is to rid the house of the books of chivalry. The famous scrutiny of the books takes place, as the barber and curate decide to save a few tomes they deem worthy from the fire. In an attempt to eliminate Quixote’s attraction for the books, they contrive to wall up the small library, covering the entrance to the room completely. When Don Quixote awakes the next morning, the first thing he does, of course, is head to his study to read. Bewildered, he touches and knocks on the wall to be sure that it really is there. He finally asks his niece where the room is. She replies that an enchanter came to the house the day that he left, riding a serpent through the air, entered the study, and promptly departed the house through the roof, leaving a wall where the study once was. And for good measure, she adds, “[D]ijo en altas voces que por enemistad secreta que tenía al dueño de aquellos libros y aposento, dejaba hecho el daño en aquella casa que después se vería” (I, 141) [[“H]e said in a loud voice that owing to the secret enmity he bore against the owner of those books and the room, he had done damage that would soon be clear” (95)].

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<sup>6</sup> Allen believes that the knights’ continuous beatings are a sign of just punishment received for his hubris in words and actions as a knight-errant.



Don Quixote's reaction is much the opposite of what the plotters anticipate. He says that the magician Frestón is jealous because he knows that Don Quixote will soon vanquish a knight whom Frestón favors. The knight vows to make Frestón rue the day he did this damage. More importantly, the niece has now unwittingly provided her uncle with the perfect enemy, and the perfect explanation of why his many adventures end in failure and physical pain: Frestón is behind all of them, and Don Quixote views himself as the luckless victim of a malicious magician. The niece innocently uses part of Don Quixote's reality, the existence of an enchanter, to attempt to persuade him to stay at home, living in peace. Furthermore, there is absolute *proof* of her claim: the wall where the study used to be. He cannot doubt the veracity of her statement which comes from the mouth of someone he loves.

Prior to his first sally, Don Quixote created the key ingredients for his new identity: a new name for his horse, a name for himself that reflects his grandeur, and the existence of a perfect lady to love and serve. Prior to the next sally, his niece supplies the missing ingredient: an arch-enemy. She enables his disguise, and the sudden insertion of Frestón into the mix completes all the requirements necessary for a knight-errant. Her attempt to alter his knight-errantry is representative of how the other characters of Book I must interact with Don Quixote. His trans-social disguise is so thoroughly complete, so impervious to any outside influences of reality, that those who have contact with Don Quixote in Book I must do so on his terms: as a knight, in spite of the fact that they know that he is mad. Don Quixote's disguise becomes self-perpetuating.

In this manner, Don Quixote in effect manipulates his trans-social disguise in Book I in much the same way as the characters from Chapter 1. Rinconete and Cortadillo use their wits to set themselves apart from Monipodio's gang, Andrés the gypsy buys goods that he later purports to have stolen, and in this way they exert some control over the disguises they inhabit. Don Quixote's manner of controlling his disguise, and of sidestepping the reality that faces him, is to rationalize everything through his perturbed senses. While some would argue that Don Quixote traps himself in his role as knight-errant, I maintain that throughout Book I, the adventures that he experiences are products of his rarified imagination, and everything that happens to him, all the interpersonal interactions he has, are dictated by his altered state. Most importantly, in spite of the mostly negative results his actions have, his will never falters, and he never despairs. Though he may be delusional, insane, and hopelessly stymied in all he attempts to do, Don Quixote's eager mind is the engine that propels him and his squire through the Spanish countryside. The other characters who interact with him meet the knight on his level, even if they know better, because the strength of his convictions and the breadth of his insanity know no limits.

Though the knight's insanity is the impetus for virtually all the adventures he has, it does prevent him from gaining insight into his own character, into the person behind the mask. While Don Quixote is able to express himself freely in this guise, he learns virtually nothing about himself. The repeated defeats he suffers only make him try harder to overcome his circumstances, and he always manages to explain away his defeats by continually blaming others: his horse, Frestón the enchanter, or

even the gods of battle (Avalle-Arce, Forma de vida 28). Through these different layers of insulation, Don Quixote is free to move about, free to communicate with whomever he chooses, and free to act as he sees fit, but at the same time he is insulated from his true identity, which eventually he will come to know. Only in the second part of the novel does his will falter, and he slowly moves towards disillusionment.

One example of Don Quixote's rationalizations comes at the end of the adventure with the Yanguesans. The mischief starts when Rocinante tries to woo some of the mares in the Yanguesans' herd. They respond by biting and kicking the poor nag with their hooves. The horses' owners see the commotion and apply a few blows to the hapless Rocinante, who falls to the ground. Even though there are twenty or more of them, Don Quixote urges Sancho to join in the attack, trying to quiet Sancho's worries by saying: "Yo valgo por ciento" (I, 202) ["I am equal to one hundred" (147)]. Fresh from drubbing Rocinante, the Yanguesans waste no time in giving the same treatment to both knight and squire, who soon find themselves supine, writhing in pain. The knight here is a victim of inflated self-value. He is convinced that he is the protagonist of one of the books of chivalry, and he fully expects to emerge victorious. When brutal reality intercedes—Bakhtin would call it grotesque, purgative, violence—the knight nevertheless offers an explanation that reconciles reality with his illusions: "[N]o había de poner mano a la espada contra hombres que no fuesen armados caballeros como yo; y así creo que en pena de haber pasado las leyes de caballería, ha permitido el dios de la batallas que se me diese este castigo" (I, 203) ["I should not have drawn my sword against men who are not knights as I

am. Therefore, I believe the god of battles has allowed this chastisement to fall upon me for having transgressed the laws of chivalry''' (148)].

This reaction is typical of the knight throughout the first book. The adventures that he has all have their origins in his conviction that he is a knight-errant. Starting at the end of the first book, however, more and more characters deceive Don Quixote, and he becomes more the victim of trickery than the instigator of fantastical adventures: Sancho tells him that he delivers a message on the knight's behalf to Dulcinea, and the curate and barber "enchant" the knight, tying him up and placing him in a wagon-pulled cage to take him back to their village. These actions mark a change in the direction that the knight's fortunes take. In the second book, virtually all the adventures experienced by the knight are staged by others: Sancho "enchants" Dulcinea, saying that she has been transformed into a country bumpkin, Sansón Carrasco challenges Don Quixote to duels in the guise of two different knights-errant, and the infamous Duke and Duchess create a host of adventures for the knight and his squire while they are guests at their palace. Of all the characters from the novel, perhaps none represents this change from Book I to Book II better than Ginés de Pasamonte. Besides Sancho, the curate, the barber, the niece, and the housekeeper, Ginés is the only character to figure in both books of the novel. His appearance offers insights into Cervantes's concepts of freedom, carnival, and self-realization.

Ginés de Pasamonte is, after Don Quixote and Sancho, the character who most embodies the carnival spirit in the novel, and the one who benefits most from Don Quixote's trans-social disguise. In one of the most well-known scenes of the first book, Don Quixote and Sancho come upon a group of chained prisoners being led to

row in the Spanish galleons for various crimes they have committed. The knight takes an interest in the men, and asks the guards' permission to speak to the prisoners and hear the particulars of their crimes and punishment. One of them wears many more chains and locks than the others, and Don Quixote takes a particular interest in his plight. The prisoner is a very notorious criminal, one who has a long list of crimes against the Crown. His name is Ginés de Pasamonte, and he tells Don Quixote that he has been writing a book about his life's adventures. He even looks forward to his galley punishment, as he believes that it will afford him time to continue writing. Ginés's sentence, a guard mentions, is for ten years, which he calls a death sentence.

After listening to the prisoners' tales of woe, Don Quixote pronounces to all assembled: “De todo cuanto me habéis dicho, hermanos carísimos, he sacado en limpio que aunque os han castigado por vuestras culpas, las penas que vas a padecer no os dan mucho gusto, y que vais a ellas muy de mala gana y contra vuestra voluntad” (I, 278) [“I have gathered from all you have said, dearest brethren, that although they punish you for your faults, yet the pains you suffer do not please you, and that you go to them with ill will and against your inclination” (215)]. He then asks for the guards to let the prisoners go, since there will be others to serve the king in the galleys, and that God in heaven will see fit to punish or reward all in the end.

This “noble” action is not unlike the knight's own decision to leave his village to seek fame and glory. The results of the two acts of liberation have much in common: men suddenly enjoy freedom of movement and association, they are excited, and at the same time, at a bit of a loss as to what to do. Most importantly, Don Quixote's

madness is the only reason knight, squire, and the criminals are now free. Although the knight at times swoons with madness and suffers many bruising, he is much happier on the open road than confined to his middling estate. Likewise, the freed prisoners may suffer physical deprivation soon after their release, but any such troubles are a far better fate than awaited them amongst the galley oars.

Don Quixote's actions with the prisoners fit squarely into the carnival atmosphere that is so prevalent in the novel. He completely overturns the reigning hierarchy of the established state, and empowers people of the lowest possible rungs of the social ladders, convicted criminals. At the same time, he temporarily destroys the authority of the leaders of the ruling class, all through the force of his will and the depth of his madness. Bakhtin writes that in folk carnival, madness is "a gay parody of official reason, of the narrow seriousness of the 'truth'" (39). Although the knight's reasons for releasing the prisoners are suspect at best, and the social implications are more severe than traditional carnival, Don Quixote nevertheless sends them into the free world rejoicing, paralleling the days of freedom given to the peasants at carnival.

After the captives overcome the guards, Don Quixote asks that they all travel to Toboso and show obeisance to Dulcinea. This request is met with another drubbing, as the men prefer to travel individually and furtively rather than in a procession to La Mancha. Besides suffering another beating, Don Quixote and Sancho also suffer the indignity of being robbed of virtually anything of worth. The prisoners make off with Don Quixote's sword and Sancho's clothing, and Ginés de Pasamonte even steals Sancho's beloved ass. Rocinante escapes such a fate, most likely because his woeful countenance does not merit such attention.

A bit later in the first book, Ginés resurfaces. In Chapter XXX, Sancho spies someone mounted on what looks like his donkey: “[V]ieron venir por el camino donde ellos iban a un hombre caballero sobre un jumento, y cuando llegó cerca les parecía que era gitano. Pero Sancho Panza, que doquiera que vía los asnos se le iban los ojos y el alma, apenas hubo visto al hombre, cuando conoció que era Ginés de Pasamonte, y por el hilo del gitano sacó el ovillo de su asno, como era la verdad, pues era el rucio sobre que Pasamonte venía. El cual, por no ser conocido y por vender el asno, se había puesto en traje de gitano, cuya mengua, y otras muchas, sabía hablar, como si fueran naturales suyas” (I, 376-77) [“They saw a man coming along the road toward them, a rider upon an ass, and as he came nearer, he appeared to be a Gypsy; but Sancho Panza, when he saw an ass, followed it with his eyes and heart, had no sooner caught sight of the man then he recognized Ginés de Pasamonte. And by the thread of the Gypsy he discovered the reel, his ass. This was the truth, for it was his Dapple upon which Pasamonte was riding, who to avoid being recognized and to sell his ass had dressed himself up like a Gypsy, for he understood the language of that folk as well as many others as if they were his own” (308)]. Sancho yells blasphemies at Ginés after he spies the gypsy-clad thief on his ass, and Ginés leaps off the mule and scampers away. This reunites Sancho with Dapple, and they share a warm embrace.

Ginés’s disguise, just as Don Juan Cárcamo’s in “La gitanilla” and Carriazo’s in “La ilustre fregona” includes an ass, as well as the clothing which corresponds to one who knows a great deal about them: a gypsy. Don Quixote and Sancho, then, propel Ginés into a trans-social disguise by providing him with his freedom and with an ass,

respectively. But of all the characters studied, perhaps Ginés is the most gifted disguise artist. He is clever, resourceful, speaks a few languages, and even is writing his autobiography, one that he says will put the picaresque Lazarillo de Tormes to shame. Ginés's ability to live off his wits and words is rivaled by only one other Cervantine character, Persiles, whom I will address in the final chapter.

Although the reader hears no more of Ginés de Pasamonte in the first book, he resurfaces again in the second, this time as a different character completely. In Chapter XXV, Don Quixote and Sancho arrive at an inn, where they hear the famous Maese Pedro and his divining monkey will be staying. When the knight asks the innkeeper just who Pedro is, he is told, “‘Éste es un famoso titerero, que ha muchos días que anda por esta Mancha de Aragón...Trae asimismo consigo un mono de la más rara habilidad que se vio entre monos, ni se imaginó entre hombres, porque si le preguntan algo, está atento a lo que le preguntan y luego salta sobre los hombros de su amo, y, llegándosele al oído, le dice la respuesta de lo que le preguntan, y maese Pedro la declara luego; y de las cosas pasadas dice mucho más que de las que están por venir, y aunque no todas veces acierta en todas, en las más no yerra, de modo que nos hace creer que tiene el diablo en el cuerpo’” (II, 220) [“‘This is a famous puppet-showman who for a good while has been roaming about Mancha de Aragon...He also has with him an ape with the most amazing gift ever seen among apes or imagined among men. For if you ask him anything, he listens attentively and then jumps upon his master's shoulders; then, drawing close to his ears, he tells him the answer, and Master Pedro immediately proclaims it. He says far more about past events than about things to come, and though he does not give the correct answer in all cases, he



generally makes no mistake, so that he makes us believe that he has the Devil inside’’ (707)].

Maese Pedro wears a patch over one eye, and his transformation is so complete that neither Don Quixote nor Sancho recognizes him. Ginés has morphed from galley-bound prisoner, to gypsy, to wandering puppeteer and simian-aided fortune teller, all thanks to Don Quixote. Furthermore, he is so skilled a puppeteer that he enraptures his audience with the story of a Christian prince and princess fleeing from a Moorish horde. His convincing performance prompts Don Quixote to rush to the Christian heroes’ aid. He leaps up with his sword and slices through the Moorish armies’ puppets, waylaying and decapitating the evil mob.

Maese Pedro is greatly aggrieved by this, and yells at Don Quixote to stop, but most of his puppets are destroyed. Don Quixote gallantly agrees to pay him for all the broken puppets and scenery, and a mutual accord is reached. So as to avoid any possible recognition, the puppeteer leaves before the dawn: “Maese Pedro no quiso volver a entrar en más dimes y diretes con don Quijote, a quien él conocía muy bien, y así, madrugó antes que el sol, y cogiendo las reliquias de su retablo, y a su mono, se fue también a buscar sus aventuras” (233) [“Master Pedro did not want to enter into any more arguments with Don Quixote, whom he knew only too well, so he rose before the sun, and collecting together the remains of his show and his ape, he also went off in search of his adventures”(720)].

Maese Pedro, aka Ginés de Pasamonte, aka Ginesillo de Parapilla is thus last seen riding out from the inn, free to make his own way. Colahan and Rodríguez point out that Maese Pedro’s other two names function as markers: the last name Pasamonte is

a name associated with *hidalguía* (nobility), while the name Ginesillo de Parapilla contains the same formulaic nomenclature as Guzmán de Alfarache (the rogue from Mateo Aleman's 1604 picaresque classic). It also contains the disparaging diminutive ending “~illo”, establishing a clear connection with Lazarillo de Tormes, the canonical *pícaro* of the sixteenth century (609). The two authors posit that Cervantes takes the picaresque genre and gives it a twist: “It can certainly be argued, we believe, that the trajectory of Ginés de Pasamonte (hidalgo) to Ginesillo de Parapilla (*pícaro*) substantially alters that of the typical protagonist (Lazarillo, Guzmán) of the picaresque subgenre. Cervantes's parodic alteration may have been intended to another starting-point for a *pícaro* life, constituting an even direr degeneration than that typically offered in the subgenre” (610). What the authors overlook is the element of free-will inherent in Ginés's choice to live as a *pícaro*. Much like the characters from the first chapter, Ginés opts for this type of lifestyle; he is successful, he is free, and he thrives. Ginés's is a trans-social disguise that he will most likely never put away. He does not experience the hunger and mistreatment that Lazarillo or Guzmán endures. More importantly, he owes his very freedom to his misguided liberator, Don Quixote. Ginés seizes the opportunity given him, “becomes” a different person, and maximizes his opportunities, again demonstrating the author's insistence on the importance of freedom and self-discovery in one's journey through life.

In a broader sense, Ginés de Pasamonte/Maese Pedro personifies the change in the direction of Don Quixote's adventures from the first to the second book. In the first, Ginés is literally liberated through the insertion of the madman into his life.

Don Quixote resolutely places himself into his path, and Ginés is changed. In the second book, Maese Pedro is, for the brief time he entertains at the inn, a puppet master who thoroughly entrances Don Quixote with his story. Possessed with true self-knowledge, Ginés knows that all the world is his stage, and he is a master puppeteer whose stage is everywhere (El Saffar, “Cervantes and the Games of Illusion” 151). Instead of being the instigator of adventures, Don Quixote is “acted upon” by Maese Pedro, whose puppeteering symbolizes what happens to the knight in the second book. Don Quixote’s trans-social disguise, in the second book, changes into one akin to those of the characters from the second chapter of this dissertation: instead of being the driving force behind his disguise, he becomes the victim of it. Maese Pedro is but one of the many puppeteers who pull the knight’s strings in the second part of the novel.

At the beginning of the second book, Don Quixote is at home again, recuperating from his “enchantment.” He seems to be completely recovered, and he has many lengthy conversations with his friends, the curate and the barber, though he eventually proves to be under the same chivalric illusion as before. He also meets a new character, one who will have dire consequences in his life: Sansón Carrasco, a recent graduate of Salamanca, “de condición maliciosa y amigo de donaires y de burlas” (II, 46) [“of a mischievous disposition and one who is fond of joking and making fun” (545)]. Sansón brings news of great import to the knight: the stories of his exploits have been written down and published, and more than twelve thousand copies have been sold.<sup>7</sup> Sansón praises Don Quixote through the exploits he has read about him,

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<sup>7</sup> In reality, ten years passed between the two books of the novel, and between 1605 and 1615, it had been translated into English, Portuguese, French, and Italian (Starkie, Don Quixote 545, footnote two).

mentioning the Spanish translator and the Moorish author “‘tuvieron cuidado de pintarnos muy al vivo la gallardía de vuestra merced, el ánimo grande en acometer los peligros, la paciencia en las adversidades y el sufrimiento así en las desgracias’” (II, 47-8) [“‘have taken great pains to portray for us, quite realistically, your worship’s gallantry, your great courage in facing perils, your patience in adversity and sufferings’” (546)]. With this news, Don Quixote becomes aware that he has, in fact, become a part of the literature that he holds as the paradigm of his existence.

He has achieved the fame he sought; now Don Quixote must live up to it and surpass it, which makes him more self-conscious and introspective (Fajardo 194). Or, as E.C. Riley succinctly writes: “Don Quixote becomes the victim of his own celebrity” (Don Quixote 105). In another, more practical sense, however, the fact that he is no longer a stranger to virtually everyone he meets in the second book changes the dynamics of all the interpersonal relationships he has with them. Sansón is but the first of a host of characters in the second book whose interactions with Don Quixote differ greatly from those of the first: “In Part II, our hero is frequently forced to adapt his behavior to the situations deliberately prefabricated by others, to follow a script written by someone else” (Johnson, Madness, 138).

While Don Quixote and Sancho make plans for their next sally, they involve Sansón in the planning process, who dutifully informs the barber and curate of their plans. Since the three of them see that they are powerless to stop knight and squire from leaving again, they secretly plot to have Sansón disguise himself as another knight-errant, challenge Don Quixote to a duel, vanquish him, then order him to remain home and no longer take up arms as a knight. Despite his vows of secrecy to

Don Quixote, Sansón plays double agent, promising one thing but doing quite the other. “Thus, from the very outset, don Quijote’s third sally is marked by the signs of deception” (Fajardo 193). One could argue that the first book is full of deception as well, but it is largely a self-deception on the part of the knight. In the second book, he is often deceived by others.

In one of the first adventures of the second part, Don Quixote demands that he and Sancho travel to Toboso to visit Dulcinea. The knight thinks that his dutiful squire has visited her and delivered an amorous homily to her on his behalf, but this is not true. Sancho simply made up the story to his master (during Part I), and now, the knight simply wants him to go again and pay his respects. Sancho, of course, does not want to go to Toboso, since he has no idea where “Dulcinea” lives. While Don Quixote waits in a nearby wood for Sancho to announce his visit to Dulcinea, Sancho comes to a crucial epiphany: “‘Este mi amo, por mil señales, he visto que es un loco de atar, y aun también yo no le quedo en zaga, pues soy más mentecato que él, pues le sigo y le sirvo’” (II, 94) [“‘I’ve seen by a thousand signs that this master of mine is a madman and fit to be tied, and as for myself, I must be a greater fool, since I follow and serve him’” (590)]. Furthermore, since he comments to himself that his master confused windmills for giants, mules for dromedaries, and flocks of animals for battling armies, “‘No será muy difícil hacerle creer que una labradora, la primera que me topare por aquí, es la señora Dulcinea; y cuando él no lo crea juraré yo, y si él jurare tornaré yo a jurar, y si porfiare, porfiaré yo más, y de manera que tengo que tener la mía siempre sobre el hito’” (II, 95) [“‘It will not be very hard to make him believe that the first peasant wench I come across here is Lady Dulcinea. And if he

doesn't believe it, I'll swear an oath, and if he swears, I'll swear again, and if he persists, I'll persist the more, and in this way, no matter what happens, my word will always top the mark'" (591)]. Sancho has learned well from his master's many earlier hallucinations, and he uses them to his advantage. He tells his master that Dulcinea and two of her ladies are coming toward them: "'Sus doncellas y ellas todas son una ascua de oro, todas mazorcas de perlas, todas son diamantes, todas rubíes, todas telas de brocado de más de diez altos; los cabellos, sueltos por las espaldas, que son otros rayos del sol que andan jugando con el viento'" (II, 96) ["'Her ladies and she are all one shimmer of gold, all clusters of pearls, all diamonds, all rubies, all brocade of more than ten folds; their hair flowing down their shoulders like so many sunbeams playing with the wind'" (592)].

In a comic reversal of most of the adventures of the first book, Don Quixote now must come to terms with fantastic visions that he *cannot* see. Sancho fabricates "visions" for his master, while Don Quixote sees reality. "'Yo no veo, Sancho—dijo don Quijote—sino a tres labradoras sobre tres borricos'" (II, 96) ["'I see nothing, Sancho,' said Don Quixote, 'but three peasant girls on three asses'" (592)]. Sancho, true to his words, continues to praise the "damsels" and addresses them in grandiose language. Don Quixote, gamely kneeling before Dulcinea next to Sancho, "miraba con ojos desencajados y vista turbada a la que Sancho llamaba reina y señora, no descubría en ella sino una moza aldeana, y no de muy buen rostro, porque era carriredonda y chata" (II, 97) ["and with eyes staring out of his head, he kept staring at her whom Sancho called queen and lady. He saw in her nothing but a village lass, not even good-looking at that, for she was moon-faced and snub nosed" (593)]. Don

Quixote laments the presence of evil magicians (as he did in the first book) who have transformed the beautiful lady into a homely country girl, but something inside him changes. Riley comments: “The moment Sancho talks him into believing that the uncouth peasant girl is Dulcinea under a spell, he loses his freedom to depict her in his imagination as he pleases. His own beautiful parody becomes a crude travesty fashioned by Sancho” (Don Quixote 137). Furthermore, this “enchantment” of Dulcinea will continually preoccupy the knight throughout the rest of the novel, and this troubles him greatly. In his recounting of the fantastical events in the Cave of Montesinos, Don Quixote reportedly sees Dulcinea, in the same hideous guise of the donkey-riding bumpkin.

The enchantment of Dulcinea is a large step in Sancho’s evolution in the novel. The decision to exploit Don Quixote’s madness to his own benefit exemplifies the different attitude of the squire in the second part of the novel. In the first book, Sancho’s role largely consists of vainly explaining to his master the true nature of the windmills, sheep, and the barber’s basin, which Don Quixote transforms into the magical helmet of Mambrino. At the same time, he continually receives the working end of rocks, shepherds’ staffs, and a host of other objects that do him harm, all the while bringing an undoubtedly carnivalesque humor to the adventures. Nevertheless, Sancho doggedly follows his master, in the hopes of being rewarded for his squirely duties with the governorship of an island. Sancho’s prodigious appetites—for wealth, food, rest, and infamous simplicity—place him firmly in the camp of the “natural” fool; that is, one lacking mental powers (Zijderveld 92). Anthony Close writes: “Sancho corresponds in important respects to the category of the ‘natural’ fool”

(344). A few examples from the first book will remind us of this, and at the same time make clear the difference in Sancho's character from the first to the second book of the novel, as the squire gains valuable insights into his own nature.

One must recall that Sancho does not agree to serve Don Quixote as squire because he, too, wants to aid the needy, protect damsels, and earn fame. He does it because the knight tells him that he very may well earn part of the spoils from upcoming chivalric contests. The promise of an island to govern persuades Sancho to leave his wife and children. Essentially, he wishes to ride the coattails of the knight: "By deciding to follow Don Quixote with an eye to better his poor position, Sancho illustrates the desire [...] to be able to advance without merit or effort" (Urbina 92). Don Quixote and Sancho leave their village the first time under cover of darkness, and as soon as dawn breaks, Sancho tells his master: "Mire vuestra merced, señor caballero andante, que no se le olvide lo que de la ínsula me tiene prometido; que yo la sabré gobernar, por grande que sea" (I, 143) ["Mind your worship, sir knight-errant, you don't let slip from your memory the island which you've promised me; I'll be able to rule it well, no matter how big it is" (97)]. While Don Quixote has a plethora of chivalric models upon which to base his behavior, thanks to his voracious reading appetite, Sancho's only paradigms are the seemingly inexhaustible supply of proverbs and popular sayings that pepper his speech, and some occasional signs of common sense. Both the knight and the squire have moments of lucidity, and even wisdom, but the qualities the characters impress upon the reader are still madness and simplicity, respectively. "[H]is wisdom, like his master's, ought to be regarded as being the inspired perspicacity of the madman or fool" (Close 345).



The manner in which Sancho acts during one of their first adventures exemplifies the squire's thirst for material wealth, and highlights the carnivalesque quality he brings to every encounter. Don Quixote sees people riding toward them on the road. First appear two friars of Saint Benedict, and after them a carriage with four or five riders. Don Quixote assumes the friars are enchanter, and promptly challenges them to declare what princess they are holding captive in the coach. The friars are merely riding in the same direction as the carriage, and do not know the people in that group, all of which they tell Don Quixote. Fresh from the adventure of the windmills, Sancho tries to dissuade his master from action: "Mire, señor, que aquéllos son frailes de San Benito, y el coche debe de ser de alguna gente pasajera. Mire que digo que mire bien lo que hace, no sea el Diablo que le engañe" (I, 150) ["Take heed, sir, that these are monks and that coach must belong to some travelers. Take heed what you are doing; don't let the Devil lead you astray" (102)]. Unconvinced of his squire's protestations and the friars' assertion of their identities, Don Quixote attacks. One friar dismounts in the face of the lance, while the other flees on his mule. Seeing the friar on the ground, Sancho hops off his mule and quickly begins to pull off the friar's habit, which he intends to take as the deserved spoils of war. He gives this explanation to two of the friars' assistants as they come upon Sancho disrobing their master. "Los mozos, que no sabían de burlas, ni entendían aquello de despojos ni batallas, viendo que ya don Quijote estaba desviado de allí, hablando con las que en el coche venían, arremetieron con Sancho y dieron con él en el suelo, y, sin dejarle pelo en las barbas, le molieron a coces y le dejaron tendido en el suelo sin aliento ni sentido" (I, 151) ["The servants, who knew nothing

of spoils or battles, seeing that Don Quixote was at a distance speaking with those in the coach, set upon Sancho, threw him down, plucked every hair out of his beard, and so mashed and mauled him that they left him stretched on the ground breathless and stunned” (103)]. Thus Sancho receives the first of many drubbings. Bakhtin writes that Sancho’s relation to Don Quixote is akin to that of the medieval parodies, of the clown as opposed to the serious and ceremonial (Rabelais 22). Sancho’s comedic carnivalesque role, besides one of suffering blows and violence, is further emphasized in another episode from the first book.

In Chapter XVII of the first book, Don Quixote and Sancho suffer a nocturnal head- knocking when the knight believes that a serving wench and prostitute is a princess who comes to visit him at his bedside. Her paying customer hears the two speaking, waylays Don Quixote, and the prostitute falls on Sancho, who believes he is being attacked, and begins to defend himself. In the end, of course, master and squire are quite bruised and broken, and Sancho asks Don Quixote for some of the “magical balsam” that cures all wounds, and which the knight had previously taken. The “balsam” induced vomiting, but Don Quixote felt much better after sleeping off the effects of the beverage—a case of mind over matter, to be sure, and further proof of how the knight’s delusional state of mind truly alters his perception of reality. Seeing his master cured, Sancho drinks the curative, but it has quite the opposite effect: “En esto hizo su operación el brebaje, y comenzó el pobre escudero a desaguarse por entrambas canales, con tanta apriesa que la estera de enea, sobre quien se había vuelto a echar, ni la manta de anjeo con que se cubría, fueron más de provecho” (I, 221) [“By this time beverage began to work to some purpose, and the poor squire

discharged so swiftly and copiously from both ends that neither the rush mat on which he had thrown himself nor the blanket with which he had covered himself were of the slightest use to him” (164)]. The violence suffered by Sancho and Don Quixote, and the graphic dénouement of the squire in this episode, are very similar to the example Bakhtin offers from Rabelais’s literature, namely that of the long-suffering Catchpoles in Gargantua and Pantagruel: “The beating itself has a gay character; it is introduced and concluded with laughter” (203).

Just as Don Quixote and Sancho leave the inn, the squire suffers one more indignity that encapsulates his experiences in the first book. Don Quixote feels much better, thanks to the balsam, and quickly takes to the road again, but without paying, and at the same time leaving Sancho behind. The innkeeper tells Sancho that he must pay both for himself and his master, but he refuses. In an instant, the other customers come at Sancho: “se llegaron a Sancho, y, apeándole del asno, uno dellos entró por la manta de la cama del huésped, y echándole en ella [...] comenzaron a levantarlo en alto y a holgarse con él, como con perro por carnestolendas” (I, 224) [“they came upon Sancho, and pulling him down off his ass, one of them rushed in for the innkeeper’s blanket and hurled him into it [...] they began to toss him into the air and make sport with him as they would a dog at Shrovetide” (166)]. Anton Zijderveld also comments that a common fate of the “natural” fools of the court was being tossed in a blanket like dogs, and being beaten and kicked (92). Sancho’s fate in the first book dovetails with Zijderveld’s description, as he repeatedly suffers many beatings and physical harm. And throughout the first part of the novel, Sancho clings

to the notion of reward, of his island.<sup>8</sup> How Sancho reacts to actually obtaining his reward in the second book shows the evolution of his character, and demonstrates how Sancho finally exercises his own will in the course his life will take.

As I have stated before, the second book of the novel offers different types of adventures for the knight and squire. As a result of the published version of the first book, Don Quixote and Sancho are known celebrities, and they largely become the objects of adventures created for them by others. The most infamous of these intriguers are the Duke and Duchess: they are true members of the nobility with vast resources of wealth and manpower. These two characters offer Sancho the reins of government to the “island” of Barataria. Through his experience as governor, Sancho reconciles himself with his true nature and identity.

Sancho and Don Quixote come upon the Duchess quite by chance. The knight sees a beautiful huntress, richly dressed in a green gown on a large white horse, with a hunting falcon on her arm. Don Quixote instructs Sancho to address the lady, telling her that it is his wish to serve her. She responds very enthusiastically after she asks an important question of the squire: ““Decidme, hermano escudero: este vuestro señor, ¿no es uno de quien anda impresa una *historia* que se llama *del Ingenioso Hidalgo don Quijote de la Mancha*, que tiene por señora de su alma a una tal Dulcinea del Toboso?”” (II, 254) [““Tell me, brother squire: this master of yours, is he not one of whom a history is in print called *The Ingenious Gentleman Don Quixote of La Mancha*, who has for the mistress of his heart a certain Dulcinea of Toboso?”” (741)]. As it turns out, she and the Duke, her husband, have read the first book, and

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<sup>8</sup> For Urbina, the island represents proof of the greed of the improvised squire, and his fixation on the island is what keeps him united to his master (90-1).

she invites knight and squire back to their castle. The hosts, writes Cervantes, are avid readers and fans of the books of chivalry, and they are thrilled to have knight and squire in their company: “[T]uvieron a gran ventura acoger en su castillo tal caballero andante y tal escudero andado”(II, 257) [“They considered themselves fortunate indeed to welcome to their castle so noble a knight-errant and so aberrant a squire” (743)].

For the first time in the novel, then, knight and squire are, in fact, in a castle. In the home of the Duke and Duchess, Don Quixote has adventures tailor-made just for him, as the hosts cater to the knight’s imagination and the squire’s simplicity. In this milieu, Sancho’s role changes, as does Don Quixote’s. Redondo observes that the pair truly become buffoons in every sense of the word in the castle (440). I must agree; the Duke and Duchess create a series of events that have as their central theme the debasement of the knight and squire. Don Quixote and Sancho become the marionettes just as the Duke and Duchess become puppeteers.

In a great moment of irony, Don Quixote reproaches Sancho for his loose tongue, after the squire asks a lady-in-waiting to accompany his ass to the stable and give it hay. The knight believes that they are being received as a true knight-errant and squire, and he is afraid that Sancho’s rusticity will shine through his garrulous nature. “¿No adviertes, angustiado de ti, y malaventurado de mí, que si ven que tú eres un grosero villano, o un mentecato gracioso, pensarán que yo soy un algún echacuervos, o algún caballero de mohatra? No, no, Sancho, huye, huye de estos inconvenientes, que quien tropieza en hablador y en gracioso, al primer puntapié cae y da en truhán desgraciado” (II, 261) [“Do you not see, you unlucky bane of mine, that if they find

out that you are a coarse clodhopper or a clownish loony, they will think that I am some roaming quack or huckstering knight? No, no, Sancho, my friend, shun such pitfalls, for he who trips into being a droll chatterbox at the first stumble drops into a despised clown” (747)]. Of course, that is *exactly* what the Duke and Duchess think of the pair, and what Don Quixote never begins to see. His use of the word *truhán*, especially, links the two’s experiences with those unlucky characters from the second chapter, whose roles as jesters make impossible any type of self-realization, growth, or happy resolution, save for the actions of others who redeem them from their lowly states. In the case of Sancho and Don Quixote, however, each is able to free himself from the bonds of jester-dom. Sancho’s liberation eventually takes place during their stay with the Duke and Duchess, while the knight’s comes only just before his death.

One of the ways the Duke and Duchess exploit the deranged and hapless knight and squire, respectively, and submerge them deeper into the roles of jester, pertains to Dulcinea. When the Duke asks Don Quixote about his love, he responds that he still is plagued by evil enchanters, who have transformed her: ““Halléla encantada y convertida de princesa en labradora, de hermosa en fea, angel en diablo, de olorosa en pestífera, de bien hablada en rústica, de reposada en brincadora, de luz en tinieblas, y finalmente, de Dulcinea del Toboso en una villana de Sayago” (II, 273) [“I found her enchanted and transformed from a princess into a peasant girl, from fair to foul, from angel to devil, from fragrant to pestiferous, from well-spoken to boorish, from gentle to tomboyish, from light to darkness—in short, from Dulcinea of El Toboso to a coarse Sayagan wench” (759)]. The Duke expresses horror and consternation upon hearing this report, since they were not privy to this information in the novel they

read. After they hear Sancho describing the same girl as beautiful and dainty, however, they suspect that Dulcinea's transformation has Sancho's fingerprints all over it.

The Duchess asks to speak with Sancho alone as the knight takes a siesta. She inquires into the enchanted state of Dulcinea, and Sancho replies honestly in light of the fact that the two are alone and out of earshot of his master: “[Y] lo primero que digo es que yo tengo a mi señor don Quijote por loco rematado [...] lo del encanto de mi señora doña Dulcinea, que le he dado a entender que está encantada, no siendo más verdad que por los cerros de Úbeda” (II, 280) [“I consider my master, Don Quixote, to be stark raving mad [...] of my Lady Dulcinea, I made him believe she's enchanted, though there's no more truth in it than over the hills of Ubeda”(767)].

The Duchess, however, turns the table on poor Sancho, as she tells him that Dulcinea, is, in fact, enchanted, and that she and her husband have friendly magicians who keep them aware of all that goes on in the world: “[C]réame Sancho que la villana brincadora era y es Dulcinea del Toboso, que está encantada como la madre que la parió; y cuando menos nos pensemos, la habemos de ver en su propia figura, y entonces saldrá Sancho del engaño en que vive” (II, 283) [“[B]elieve me Sancho, that leaping country lass was and is Dulcinea of Toboso, who is as much enchanted as the mother who bore her. When we least expect it, we shall see her in her own proper figure, and then Sancho will come out of the delusion in which he lives” (770)]. Sancho, being the simple, trusting soul he is, believes the Duchess; she leads him to doubt the truth of his original deception, and makes him believe another. Johnson writes: “Control of the creation of Dulcinea has now passed from Don

Quixote to Sancho to the two decadent aristocrats” (179). This ploy is indicative of the deceit inherent in all the occurrences contrived by the Duke and Duchess in the castle, and it shows Sancho and Don Quixote to be little more than pawns in the game.

The host and hostess, in their castle with seemingly unending amounts of servants, food, and time on their hands, rule their domain, and function in this part of the book as the ultimate rulers and coordinators of all, much like Spain’s royal family. One of the similarities which the Duke and Duchess have with a king and queen is the presence of jesters: Don Quixote and Sancho.<sup>9</sup> During the sixteenth and seventeenth centuries, courtiers emulated the behavior of their absolutist rulers at home. Many wealthy nobles kept domestic fools for entertainment, and they became a symbol of conspicuous consumption (Zijderveld 122). By virtue of hosting the knight and squire, then, the Duke and Duchess acquire entertainment as well as status, and reinforce their position at the top of the social food chain. Close writes: “their attitude [...]is implicitly that of the noble *patrón* towards the court-fool” (349).

The game grows more complicated when the castle servants and staff stage a masque, in which figure representations of the Devil, the magicians Merlin, as well as three other enchanters from the classic books of chivalry. This parade is grandiose, with convincing costumes, disguises, and fireworks: it is quite a visual spectacle. A carnival atmosphere reigns, but it is lost on Don Quixote and Sancho, who are astonished at the sight. Merlin speaks, and announces that he has formulated a way for Dulcinea to be disenchanting: Sancho must give himself three thousand three hundred lashes on his ample buttocks. The squire protests, naturally, but the

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<sup>9</sup> Riley agrees, observing that Sancho virtually becomes a jester in the Duke’s castle (Don Quixote 58)



arguments of Don Quixote and Dulcinea (a role played by a beautiful lass, an employee of the Duke and Duchess, in order to show all how she will look after Sancho completes the task) soften him. Most convincing, however, is the Duke, because he threatens to take away the governorship of an “extra” island that he was planning to give Sancho to govern. The island is the primary motive for Sancho in serving his master in the first place, and self-interest is a consistent feature of his character (Morón 235), so it is no surprise that he acquiesces. In the end, then, Sancho agrees to self-flagellation because the idea of losing his island is too great to bear.<sup>10</sup>

With Sancho’s promise to lash himself willingly, the Duke and Duchess can move to the next hoax they have prepared for him: the crowning of Sancho as governor of the island of Barataria—a play on words stemming from *barato* (cheap) in Spanish. This episode has many parallels with the carnival celebrations in Western Europe, and it closely resembles the ceremony of the “King of Fools.” After hearing many words of advice from Don Quixote on how to be a good governor, Sancho sets out for his “island,” while his master stays behind at the castle. Cervantes writes that Sancho leaves the castle on horseback “vestido a lo letrado, y encima un gabán muy ancho de chamelote de aguas leonado [...] y detrás dél, por orden del duque, iba el rucio con jaeces y ornamentos jumentiles de seda y flamantes” (II, 351) [“He was dressed like a man of the law and wore over the long robe a loose, slashed coat of watered camlet and a cap of the same stuff [...] and behind him, by the duke’s order, went Dapple, caparisoned with gaudy trappings of silk” (835)]. The irony is none too subtle. The

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<sup>10</sup> Riley points out that after Don Quixote ultimately agrees to pay Sancho for each lash, the disenchantment becomes equivalent with a fraudulent cash deal: “Her image has become a travesty of her original self and tainted with commercialism” (*Don Quixote* 137).

unabashedly illiterate squire, in the dress of a scholar, is an image suffused with carnival. “The spectacle calls to mind the jest which consisted in dressing up the buffoon in the regalia of a grandee” (Close 350).

Much to Sancho’s dismay, his visions of living the good life as governor vanish before his eyes. His most constant minder and scolder is the doctor Pedro Recio, whose main function is to tell Sancho which types of food he may or may not touch. It is a hilarious scene: Sancho, seated at the head of a table filled with sumptuous food, is ravenous. Pedro Recio, on the other hand, announces that he is the governor’s doctor and must approve, therefore, of anything that Sancho would eat. Pedro Recio is tall, gaunt, and a bit older than Sancho. Agustín Redondo states that in the absence of Don Quixote, the doctor is the incarnation of Lenten fasting, while Sancho symbolizes carnival’s excess of appetites (468). After finally being prohibited from partaking of the many delicacies on the table, Sancho asks for a hunk of bread and some grapes. His power does not even include what he chooses to eat.

While seated at the table, Sancho receives a letter from the Duke, in which his patron tells him that the island will be attacked by enemy forces in short time, and that spies have reported that four assassins have infiltrated Baratania with the intention of killing the new governor. Once again, the host’s malicious nature shines through, and Sancho is left worried and apprehensive. In spite of the threats against his life, however, Sancho renders judgment on many “cases” brought to him, and to the consternation of the perpetrators of the ruses, he acquits himself quite well, drawing on his basic, logical instincts and common sense. In this sense, his role of governor is very similar to his master’s role of knight-errant. Both apply themselves

wholeheartedly to their tasks, which for everyone else around them is a game. They both act with a sense of great purpose and seriousness while the others around them view everything as a playful inversion of ordinary life (Redondo 468). Like Don Quixote, Sancho exhibits moments of great lucidity and intelligence, while at times he shows himself to be a great fool—and his master, in the same respect, is alternately taken for a sage and a madman by a host of characters. For the organizers and the participants of this adventure, and those accompanying Don Quixote's stay in the castle, everything is in jest, it is a carnival. But the traditional carnival liberated all of its participants, and in the second book, especially in the castle and the island, Don Quixote and Sancho are left out of the merrymaking. They are the source of all mirth yet are meticulously excluded from it. Bakhtin writes: "Carnival is not a spectacle seen by the people; they live it, and everyone participates because its very idea embraces all the people" (Rabelais 7). The isolation of knight and squire in this environment eventually leads to disenchantment and a desire to break free. For Don Quixote, it is more of a desire to be on the open road; for Sancho, the decision involves an acceptance of himself as who he is, along with a rejection of who he has become.

As his reign as governor continues, however, and as his hunger grows, Sancho begins to regret the decision. His "doctor" tells him that eating little helps keep his wits sharp, and therefore makes him break his fast with a little bit of fruit preserves and four drinks of cold water. "Con este sofistería padecía hambre Sancho, y tal, que en su secreto maldecía el gobierno y aun a quien se le había dado" (II, 409) ["By this sophistry Sancho was induced to suffer such pangs of hunger that in his heart he

cursed his government and even the giver of it” (891)]. It is only natural that Sancho’s grumblings begin in his stomach. Even when traveling with Don Quixote, Sancho always manages to nibble a piece of hard cheese or days-old bread. When governor, Sancho becomes a type of gastronomic Tantalus: he may look, but not touch.

The hoaxes surrounding the governorship culminate in an all-night “attack” on the island by “enemy” forces. In reality, of course, all the participants are part of the Duke and Duchess’s staff, and they perform their roles with aplomb. On the seventh night of his reign, the alarm sounds. His subjects all prepare for battle, and they exhort their governor to do the same. After some initial protestations, he agrees to take part in the defense of the island, and he is fitted for battle. Sancho’s loyal subjects arm him in a very imaginative way: they tie two great shields to his front and back sides, and hand him a lance. He complains that he cannot move, as the shields reach down to his knees, which he is unable to bend. When he tries to move, he falls face first on the ground, and has no other remedy but to duck his head inside the shields. The jokesters then proceed to trample the poor governor, marching and stomping the shield that protects his backside for a good while. Sancho’s immobility, I propose, represents his desire to become governor; although he is safe from harm, the role of governor is more like a straitjacket than an avenue to greater wealth and a carefree existence.

After his subjects declare victory, Sancho meekly asks to be helped up. As soon as the shields are untied, without a word, he quickly dresses and goes to the stable, followed by a large retinue. Once inside, he kisses Dapple, his faithful ass, and tells

him that before their separation he was only concerned with Dapple's care and his own. "[P]ero después que os dejé y me subí por las torres de la ambición y de la soberbia, se me han entrado por el alma adentro mil miserias, mil trabajos, y cuatro mil desasosiegos'" (II, 428) ["but since I forsook you and mounted the towers of ambition and pride, a thousand woes, a thousand torments, and four thousand tribulations have entered my soul'" (909)]. Redondo writes that Sancho's emergence from the shields is an act symbolic of rebirth, in line with the carnivalesque: "After dethroning himself from his governorship, just like an insect that emerges from a cocoon, Sancho, a new man that has abandoned his obsession and airs of grandeur, stands up, finds himself renewed, and recovers his ass [...] The episode perfectly illustrates the central carnivalesque theme of birth, death, and resurrection" (455). Urbina agrees, saying that Sancho's renunciation of his post is a rejection of any wealth or fame possible as governor in favor of his independence, so that he may regain control of his life (117).

Sancho addresses his former subjects after preparing Dapple for departure, and his words contain distinct images of his "rebirth": "Abrid camino, señores míos, y dejadme volver a mi antigua libertad: dejadme que vaya a buscar la vida pasada, para que me resucite de esta muerte presente'" (II, 428) ["Make way, gentlemen, and let me return to my former liberty. Let me go in search of the life I left, and rise again from this present death'" (909)]. With this speech, Sancho puts an end to the carnival surrounding him and regains his independence. More importantly, he has turned the tables on the pranksters and risen above his desires for wealth.

While Sancho is ruling Barataria, Don Quixote stays at the castle, where he continually must contend with one type or another of mishap or misadventure. Two examples are the adventure of the cats and Altisidora. Altisidora is a lovely girl—and servant of the Duke and Duchess—who pretends to be madly in love with Don Quixote. She sings him songs, fawns and faints over him, all to no avail. The knight repeatedly rebuffs the advances of the beautiful lass, saying that he is for Dulcinea alone. The Duke and Duchess arrange a meeting between the two in which they will be in close quarters.

One night, a rope with many cowbells is hung outside his window, and a great racket is made. At the same time, an unknown intruder extinguishes all the candles, then throws a sack of kittens into his room, each with a smaller bell attached to its neck. During the great commotion of bells ringing and cats meowing, Don Quixote leaps up in the darkness and flails about with his sword screaming: “¡Afuera, malignos encantadores! ¡Afuera, canalla hechiceresca; que yo soy don Quijote de la Mancha, contra quien no valen ni tienen fuerza vuestras malas intenciones!” (II, 369) [“Out, malicious enchanters! Away, hoggish scum! I am Don Quixote of La Mancha, against whom your vile intentions are of no avail!” (853)]. All but one of the cats escape through the window, but the one that is cornered attacks the knight, and jumps in his face, biting and clawing. The feline has such a hold on Don Quixote, and he makes such a ruckus, that the Duke rushes in and pries the cat from his face. Altisidora then enters to tend to his wounds and says, “Todas esas malandanzas te suceden, empedernido caballero, por el pecado de tu dureza y pertinancia; y plega a Dios que se le olvide a Sancho tu escudero el azotarse, porque

nunca salga de su encanto esta tan amada tuya Dulcinea, ni tú lo goces, ni llegues a tálamo con ella, a lo mesos viviendo yo, que te adoro” (II, 369) [““Hardheaded knight, these misadventures have befallen you as a just punishment for your willful obstinacy and disdain. May it please God that your squire, Sancho, may forget to whip himself, that your beloved Dulcinea may never be delivered from her enchantment, and that you never be blessed with her embraces in the bridal bed—at least as long as I, who love you, am alive” (853-54)]. Altisidora adds insult to injury by taunting him in this way, and he has no response to this challenge: “A todo esto no respondió don Quijote otra palabra si no fue dar un profundo suspiro, y luego se tendió en el lecho” (II, 369) [“ Don Quixote made no answer to this tirade, but he sighed deeply and then stretched himself out on his bed” (854)].

Don Quixote’s reaction to the mauling and the maiden’s cruel words is essentially one of resignation, and is emblematic of his changed state in the second book. As I earlier pointed out, the “enchantment” of Dulcinea from princess to country bumpkin early in the second book indicates a change in the character of Sancho from spectator to creator, while it has the opposite effect on his master. He suffers from the perceived change to Dulcinea, a change perpetrated by someone else, and his ability to create adventures and seek purpose in the second book is greatly proscribed. Carroll Johnson takes this to be the most significant aspect of the second book in regard to Don Quixote and his quest. Because the knight is forced to adapt to situations and adventures that others create him, his imagination grows weary. It is worn out because of all the psychological energy required to maintain illusions that

others are undermining. “This inability any longer to come up with a life-sustaining fantasy is one of the proximate causes of Don Quixote’s death” (138).

In fact, there is only one instance in the second book of the knight’s imagination leading him to a frustrated adventure, and his reaction shows that he has undergone disenchantment over the course of his adventures. He spies a small boat in the Ebro river, and tells Sancho that a benevolent enchanter has placed it there so that he might use it on an adventure. They both tie up their animals, board the vessel, and start downstream. The current of the river leads them to two great water mills, which are busy turning, grinding flour. When the millers see that the boat is fast heading for the great wheels of the mill, they rush out and stop the boat’s progress with their poles, but in so doing, capsize it. Don Quixote Sancho both spill into the water. The boat slips in between the wheels, where it is smashed to pieces, and both knight and squire are fished out of the water. The owners of the boat rush to Sancho and Don Quixote, demanding payment for their destroyed boat. Don Quixote replies that he will gladly do so if they release the prisoner they hold captive in the tower—the grain mill. They immediately disabuse him of this notion, stating that there is no prisoner. The knight replies: “Y en esta aventura se deben de haber encontrado dos valientes encantadores, y el uno estorba lo que el otro intenta: el uno me deparó el barco, y el otro dio conmigo al través. Dios lo remedie; que todo este mundo es máquinas y trazas, contrarias unas de otras. Yo no puedo más”(II, 251) [“In this adventure two powerful enchanters must have been at loggerheads, the one thwarting the other in his designs. So, when one furnished me with a boat, the other capsized me. God help us! All this world is nothing but trickery and stratagem, one against the other. I can do



no more” (737)]. The knight-errant clearly shows disillusionment and a melancholy that typify his reactions to his misadventures in the second book.

Don Quixote’s disenchantment runs its course through the second book, as his imagination is no longer the driving force behind his adventures.<sup>11</sup> Riley writes that Don Quixote’s adventures from the first book recall a childlike proclivity to play: “His playing at being what he likes and his imitation of prototypes coincide with recognized phases in the formation of a child’s sense of identity and development or personality” (“Who’s Who” 121). In the second book of the novel, just as Don Quixote loses the sense of novelty and play involved with his knight-errantry, others eagerly enter the play created by his imagination: they join the game that Don Quixote’s knight-errantry affords them (Riley, Don Quixote 55). As the creative aspect of his disguise passes from his own control to others, Don Quixote’s dynamic personality is often overcome by melancholy and inward reflection, while others, like the Duke and Duchess, but most importantly Sansón Carrasco, are free to use the dynamics of Don Quixote’s disguise to experience a freedom of imagination and interaction that only the carnival created by the knight and squire can afford.

Sansón Carrasco plays perhaps the most important role of any secondary character of the second book, and is one of the characters who most thoroughly joins the “game” offered by Don Quixote’s knight-errantry. His two confrontations with the knight open and close the second book. He is a recent graduate of Salamanca, and has a reputation for being a knavish prankster. Sansón relishes the opportunity to have some fun with Don Quixote. While he is recovering in his home at the

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<sup>11</sup> His recounting of the strange happenings in the Cave of Montesinos is a strange hallucination or dream, but even in that appears the “enchanted” Dulcinea that Sancho pointed out to him earlier. It shows that his vast imagination and hallucinatory abilities are eroded under constant pressure.

beginning of the second book, Sansón kneels before him and praises all his exploits about which he read in the first novel. As the curate, the barber, and Sansón realize that there is no way of dissuading Don Quixote from setting forth again as knight-errant, they fabricate a plan that will force the knight into retirement.

One of the first adventures that Don Quixote has upon leaving his village for the third time is with another knight-errant, fitted out with squire and armor. This knight, the Knight of the Mirrors, converses with Don Quixote, and mentions that he has vanquished in battle all the knights of Castille and La Mancha, including Don Quixote. His counterpart, naturally, challenges this assertion, saying the he is Don Quixote, and perhaps due to some interference by evil enchanters, the knight defeated another who looked like Don Quixote, but was not. He answers by saying that he can defeat Don Quixote, enchanted or not, and challenges Don Quixote to a duel, on the condition that the defeated knight must do whatever the other knight orders. Don Quixote accepts.

Miraculously, Don Quixote defeats the other knight after his counterpart's horse stops in mid-charge, and cannot be made to budge. He unhorses the Knight of the Mirrors, but is baffled to see the face of Sansón Carrasco after he takes off the wounded knight's helmet. Don Quixote easily transfers the mutation of his enemy into his friend Sansón because of the interference of Frestón the magician, but nevertheless is elated to have won. Don Quixote allows his adversary to go, with the promise that he will present himself to Dulcinea, singing the praises of the undefeated Manchegan knight. As Sansón speaks with his "squire," Sancho's neighbor Tomé Cecial, "[P]ensar que yo he de volver [...] hasta haber molido a don Quijote a palos

es pensar en lo escusado; y no me llevará ahora a buscarle el deseo de que cobre su juicio, sino el de la venganza” (II, 134) [“[T]o imagine that I am going home before I have given Don Quixote a beating is an absurdity, and it is not my wish to make him recover his wits that will drive me to hunt him now, but a lust for revenge” (628-9)]. Sansón’s attempt to defeat Don Quixote at his own game has backfired miserably. As a result, he has a bruised ego and bruised ribs, and a malicious taste for vengeance. Don Quixote, on the other hand, is quite pleased, and receives validation of his trials and tribulations as a knight-errant: “Don Quixote rides off with the conviction that he has seen a duplicate of the Bachelor and the information that a duplicate of himself has been abroad in the world” (Riley, “Who’s Who” 126). The results of this duel for Don Quixote are much like the explanation of the walled-up study; his identity as a knight-errant is confirmed, and the continued existence of a malicious enchanter gives him reason to continue his quest for glory.

The next time Sansón meets with Don Quixote, it is under the sobriquet the Knight of the White Moon. He insults Don Quixote, saying that his lady, whoever she may be, is infinitely fairer than Dulcinea, and he challenges him again to a duel. The Knight of the White Moon presents the condition that should Don Quixote lose, he must retire to his village for a year and not take up sword nor lance during that time. Of course, Don Quixote agrees, but this time, he is not so lucky. He falls off Rocinante, injuring himself, and faces the lance of the Knight of the White Moon in his visor. Sansón reminds him that his defeat means he must accept the terms of the duel and retire to his village. Don Quixote, however, refuses, instead telling him: “Dulcinea del Toboso es la más hermosa mujer de todo el mundo, y yo el más

desdichado caballero de la tierra, y no es bien que mi flaqueza defraude la verdad. Aprieta, caballero, la lanza, y quítame la vida, pues me has quitado la honra''' (II, 518) [“Dulcinea of El Toboso is the most beautiful woman in the world, and I the most unfortunate knight on earth, and it isn't just that my weakness should discredit this truth. Go on, knight, press on with your lance and take away my life, since you have robbed me of my honor''' (993)].

Sansón contents himself with holding Don Quixote to his promise, and the knight and squire must return home from the sands of Catalonia, where the duel took place. Don Quixote is extremely melancholy and dour, as can be expected, as he and Sancho embark on their long journey home. Along the way, Don Quixote and Sancho come upon the grounds of the Duke and Duchess, who stage a mock “awakening” from the beyond for Altisidora, the fair maiden who feigned love for the knight. She goes along gamely, but cannot play the part any longer when Don Quixote still shows himself to be beholden to Dulcinea: “¿Vive el señor don bacallao, alma de almirez, cuesco de dátil, más terco y duro que villano rogado cuando tiene la suya sobre el hito, que si arremeto a vos que os tengo que sacar los ojos! ¿Pensáis por ventura, don vencido y don molido a palos, que yo me he muerto por vos?''' (II, 551) [“My God, Don Codfish, pestle-pounder, date stone, you're more obstinate and hardhearted than a clodhopper when he's aiming at a target! I'll tear your eyes out if I can get at you! Do you really imagine, Don Vanquished, Don Cudgeled, that I died for you?''' (1025-26)]. She shatters the illusion the Duke and Duchess had created for Don Quixote, and leaves the knight.

Don Quixote spends one final night at the castle, and he and Sancho arrive in their village the next day. Once there, Don Quixote tells the curate and bachelor that he and Sancho intend on living as shepherds during the year he must spend at home, singing poems and caring for sheep. Surprisingly, the curate, barber and bachelor humor Don Quixote in his resolution to become a shepherd. Don Quixote invents pastoral names for all his friends, and he promises to buy sheep at the earliest convenience. Once again, the knights' friends further enable his dreams of living as someone other than who he is. Once again, they insulate the aging man from his true self. Soon, however, Don Quixote falls ill.

He stays in bed for a total of six days, during which time a fever takes hold of him. Sansón tries to cheer him up, telling him that he has already bought two dogs famous for their shepherding skills, and has already written an eclogue worthy of the Italian masters. This does nothing to improve Don Quixote's health, and the doctor announces that he needs to see to the health of his soul. After a last night's rest, he awakens, and tells his niece to gather all his friends. He famously tells them:

“Dadme albricias buenos señores, de que ya no soy don Quijote de la Mancha, sino Alonso Quijano, a quien mis costumbres me dieron nombre de *Bueno* [...] ya me son odiosas todas las historias profanas del andante caballería” (II, 574) [“My dear friends, welcome the happy news! I am no longer Don Quixote de la Mancha, but Alonso Quijano, the man whom the world formerly called the Good [...] I now abhor all profane stories of knight-errantry” (1045). The good bachelor is confused by these words, and again tries to steer him back to his altered state, telling him that Dulcinea has been disenchanting, and they are free to prepare for their upcoming

shepherd-dom: ““Calle por su vida, vuelva en sí, y déjese de cuentos”” (II, 574) [““No more foolish tales, I beg you, and come back to your senses”” (1046)]. Sansón insists on continuing the game, but for the former knight, the game is over.

Alonso Quijano rebukes the bachelor, for he knows his end is fast approaching: ““Yo, señores, siento que me voy muriendo a toda priesa, déjense de burlas aparte, y tráiganme un confesor que me confiese y un escribano que haga mi testamento; que en las trances como éste no se ha de burlar el hombre con el alma”” (II, 574) [““Dear friends, I feel that I am rapidly sinking; therefore, let us put aside all jesting. I want a priest to hear my confession, and a notary to draw up my will. At such a moment a man must not deceive his soul.”” (1046)]. He makes his will, and after three days, he dies.

Avalle-Arce writes that Alonso Quijano’s rejection of Don Quixote is a necessary step to prepare for death: “Don Quixote is a creature of artifice, and has to die before Alonso Quijano can meet his maker” (Forma de vida 17).<sup>12</sup> John Jay Allen compares Alonso Quijano’s renunciation of Don Quixote with Sancho’s renunciation of his governorship: “Both Sancho and Don Quixote, then, have lived through a process beginning with pride and presumption and a consequent unawareness of their limitations, moving toward self-discovery through suffering, and culminating in confession and repentance” (Hero or Fool II 34). I support this view. Knight and squire *do* learn from their experiences as knight-errant and squire, earning insight into their moral selves, and they escape others’ control. Granted, it takes Don Quixote many beatings, bruising, and batterings to become dislodged of the notion that he is a knight-errant, and most of the people he meets along the way are only too willing to

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<sup>12</sup> My translation.

join him in his charade, further removing him from reality. Rejecting the knight-errant in him is something that Alonso Quijano can only do alone, just as only Sancho can reject the lofty stature of governor for simpler, more honest pleasures in life. “Sancho is purified of his greed as Don Quixote is purged of his egocentric blindness and presumption” (Allen, Hero or Fool II 28).

In their many wanderings as knight and squire, Don Quixote and Sancho alter their surroundings by the indomitable will of the knight. His madness, combined with expressive imagination, act as a catalyst for others to join in the disguise, entering the world of the madman on his own terms. In the first book, his madness is the tool with which he eliminates all obstacles that would deny him victory as a knight-errant. He increasingly cedes ground to the imagination of others, however, and Don Quixote becomes an actor in others’ adventures. When he is encouraged to take up a pastoral disguise, one that would further alienate himself from his true identity, he comes to his senses, announces his sanity, and for the precious last moments of his life, he knows himself.

## CHAPTER FOUR: PERSILES AND SIGISMUNDA

Cervantes begins the dedication of Los trabajos de Persiles y Sigismunda to the Count of Lemos with the famous words: “Ayer me dieron la estremaunción y hoy escribo ésta” (117) [“Yesterday they gave me the Last Rites and today I write this”].<sup>1</sup> The heavily indebted Cervantes could only will to his wife the profits of his last book, but he believed it to be his best work. Melveena McKendrick writes that the publisher may have made off with the profits of the book, and, unfortunately, “What Cervantes himself thought it to be, sadly, it was not” (295). Cervantes had alluded to his final work in the prologue of the Novelas ejemplares, noting that he was writing a work that dared to compete with Heliodorus, whose fourth-century Byzantine romance The Aethiopica had been rediscovered in the sixteenth century. This classical work was translated into French, Spanish, Latin, and Italian by 1556, and it was widely revered as a prose epic that upheld the neo-Aristotelian precepts of art and truth (Cacho Casal 300). Cervantes’s Persiles rode the wave of popularity that the Byzantine romance was experiencing, and it enjoyed a run of ten different editions in several translations. After 1630, however, the work virtually disappeared, and later critics mostly wrote of the work as a blight on Cervantes’s distinguished literary career (Williamsen 2). In the mid-twentieth century, critics revisited Cervantes’s final work, and opinions began changing. In 1947, for example, Joaquín Casaldueiro posited that the work was a masterpiece of Baroque complexity that told the story of the history of humankind. In the early 1970s, Alban Forcione wrote that the Persiles showed Cervantes’s keen interests in

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<sup>1</sup> As Colahan and Weller’s translation of the Persiles does not include the dedication, the translation is mine.



cleaving to Aristotelian precepts of romance, as laid out by the Canon's debate with Don Quixote in Chapter 47 of the first book. Later, in Cervantes' Christian Romance (1972) Forcione asserted that Cervantes offers a Christian pilgrimage tale of redemption emblematic of the Christian ideals of mercy and grace. El Saffar continued to re-evaluate the novel, pointing out the exemplary nature of the heroes, and referring to the Persiles as an allegory of self, and of the movement from separation towards unity. Diana de Armas Wilson is of the opinion that the vast array of characters in the work are allegorical representations of either ideal or libidinous love that the heroes must navigate through before beginning their own marriage.

More recently, other critics have written of heretofore largely unnoticed ironic aspects of the Persiles. Maria Alberta Sacchetti states that the ending of the novel, which many see as the culmination of Christian virtue and harmony when the heroes marry in Rome, is actually not so idyllic. Furthermore, she writes that Cervantes's version of the Byzantine romance deviates from the classic model through the use of narrative voice and the characterization of the heroine. Amy Williamsen, agreeing with a 1970 work by Stanislav Zimic, asserts that the Persiles is actually a parody of the Byzantine romance, and asserts that a host of carnivalesque episodes continually undermine the notion of an exemplary romance.

Mikhail Bakhtin, in the Dialogic Imagination, describes the Greek romance (later called Byzantine romance) in this manner:

There is a boy and a girl of a *marriageable* age. Their lineage is *unknown, mysterious* [...] They are remarkable for their *exceptional beauty*. They are also exceptionally *chaste* [...] They are confronted with obstacles that delay and *retard* their union. The lovers are *parted*, they seek one another, find one another, again they lose each other, again they find each other. There are the usual obstacles and adventures of the lovers: the abduction of the bride on the eve of the wedding, the *absence of parental consent* (if parents

exist), a different bridegroom and bride intended for either of the lovers (*false couples*), the flight of the lovers, their journey, a storm at sea, a *shipwreck*, a miraculous rescue, an attack by *pirates*, *captivity and prison*, an attempt on the innocence of the hero and heroine, wars, battles, *being sold into slavery*, *presumed deaths*, *disguising one's identity*, recognition and failures of recognition, presumed betrayals, attempts on chastity and fidelity, false accusation of crimes, court trials, court inquiries into the chastity of the lovers[...] Meetings with unexpected friends or enemies play an important role, as do fortune-telling, prophecy, prophetic dreams, premonitions, and sleeping potions. The novel ends happily with the lovers united in marriage (*Dialogic Imagination* 87-88)

The preceding summary of the typical Byzantine romance plot accurately describes the happenings in Cervantes's (and Heliodorus's) novel. Bakhtin was apparently not very impressed with Cervantes's effort: he calls the *Persiles* an "unfortunate" imitation of *The Aethiopica* (ibid. 82a). At first glance, one might easily come to this conclusion. Cervantes's last novel does seem quite derivative of the fourth-century work, and many elements of the plot are seventeenth-century echoes of Heliodorus's acclaimed work. This particular critic, however, does not think that Cervantes set out merely to imitate *The Aethiopica* for sheer entertainment purposes. With his final work, Cervantes uses the Byzantine romance genre to examine virtues and vices personified in a variety of characters, while spinning an incredible tale of the perseverance of the Christian spirit embodied in the protagonists. In following the spirit of the Byzantine romance, the protagonists appear almost exclusively in disguise throughout the novel, but their disguise is largely devoid of the carnivalesque I explore in my previous chapters.

In this chapter, I propose that Cervantes uses his version of the Byzantine romance and its trans-social disguises for various purposes. First, I agree with some that Cervantes's final work does constitute a critique of the genre of *The Aethiopica*, in that the characters who seem to gain any self-knowledge and true sense of self are not the hero and heroine. The huge array of secondary characters consistently experience hardship and encounter obstacles to their

happiness, and at times they overcome them with carnivalesque trans-social disguises. Furthermore, I assert that Cervantes purposefully portrays the hero and heroine in much more human dimensions than in Heliodorus's work. Cervantes portrays them as being prone to many of the same faults as the other characters, but the protagonists' trans-social disguises do not resolve their difficulties. Rather, Periandro and Auristela benefit from their faith in God more than anything else, and Divine Providence plays the biggest part in their "happy" ending. While the devout Cervantes stresses the importance of faith in God in his characters, he does call into question the *appearance* of sanctity in the description of Rome in the Book IV of the novel, where the lovers are put to their most difficult test. In the cradle of the Catholic religion, Cervantes uses trans-social disguise on a grand scale to portray the Holy City with a healthy dose of sin—drawing into question the nature of Rome, its governors, and its morals.

The Persiles tells the story of the travails of Periandro and Auristela, two young, beautiful people from the islands of northern Europe, and of the many dangers and adventures they encounter on the way to Rome. They pass through a mysterious, barbarian island in the remote reaches of the Northern Atlantic, and slowly progress from there to Gotland (Sweden), Hibernia (Ireland), then on to England, Portugal, Spain, France, and ultimately Italy and Rome. Only at the end of the book does the reader learn their true identities. Periandro is Persiles, a prince from the Thule, which Cervantes also calls Iceland. Auristela is Sigismunda, a princess from Frisland, an island farther to the north of Thule.<sup>2</sup> Sigismunda had been promised to Persiles's older brother Maximinio, but because of Maximinio's brutish character, his mother decides that Persiles and Sigismunda are a better match. When Sigismunda and her retinue are visiting Thule, ostensibly to become acquainted with her future husband Maximinio, the elder

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<sup>2</sup> Colahan and Weller point out that Frisland should not be confused with Dutch Friesland. It is an island which appears on maps of far northern Europe beginning in the fourteenth century (392).

prince is away at war. Queen Eustoquia discovers that Persiles is dying for Sigismunda, and gives the pair her blessing to leave together for Rome, where they will wed. Her idea is to tell Maximinio upon his return that his brother and Sigismunda have gone to Rome to learn more about the Catholic faith. During their journey, they are separated frequently by pirate attacks, and by the jealousy of other characters who fall in love (or lust) with either Persiles or Sigismunda.

In keeping with the blueprint provided by Heliodorus, the pair of promised lovers conceal their identities throughout their voyage, and adopt the names Periandro and Auristela. Deceit defines their journey, as the motive behind it is to deceive Maximinio, and they pass for brother and sister in all interactions with the other characters in the novel. Although the heroes continually lie about their identities and true relationship throughout the work, Casalduero does not see any inconsistency in their behavior in light of their goal. The notion of “truth” in a moral sense is malleable, he asserts, and is nothing more than raw material to be utilized and finessed (100). Their goal, to be baptized in the true Catholic faith—as the spread of Catholicism had not reached such remote kingdoms—and to be married in Rome, is Periandro’s focus throughout their travels. Auristela, for the most part, is focused on their goal as well, but she must also rebuff a host of other suitors along the way, and she continually fears for her honor.

Of all the characters studied in this dissertation, no trans-social disguises have such serious import as those of Periando and Auristela, and no other “otherness” is threatened with so many dangers. Furthermore, the lovers’ reason for assuming disguise can be seen as the purest of all the others studied here. For Alban Forcione, their noble goal encapsulates Cervantes’s theme: “The ultimate meaning of the *Persiles* is the acceptance of man’s duty to participate in the life cycle, to make his way through the dark labyrinths of human history,

and with the aid of faith and revelation discover the light that is ever partially obscured” (Cervantes’ Christian Romance 76-77). Their trans-social experiences in the novel, however, are not of the carnivalesque sort. With a few exceptions, such as Periandro’s long narration in Book II, there is no overarching sense of play or “world upside-down” qualities that distinguish the disguises from the characters in the first and third chapters. Rather, Periandro and Auristela’s disguises are part of a deadly serious enterprise, and their individual development—or lack thereof—is entirely different than the characters I have previously studied.

As the book opens, a barbarian orders a young prisoner out from a cave. The ensuing description of Periandro is suffused with superlatives about his beauty. His hair is compared with infinite ringlets of pure gold, and his splendor is enough to give pause to the barbarian mob: “[D]escubrió una tan maravillosa hermosura que suspendió y eterneció los pechos de aquellos que para ser sus verdugos le llevaban” (I.i.128) [“[S]uch marvelous beauty was revealed that it amazed and softened the hearts of those who were to be his executioners” (17)]. The first words that Periandro speaks, in spite of the dire situation he confronts, are ones of gratitude to heaven for being able to die in the open with the sun on his face. Cervantes continues the description of Periandro’s heroic qualities as the hero faces a barbarian’s arrow about to pierce his chest: “El hermoso mozo, que por instantes esperaba y temía el golpe de la flecha amenazadora, encogía los hombros, apretaba los labios, enarcaba

las cejas, y con silencio profundo, dentro de su corazón pedía al cielo, no que le librase de aquel tan cercano como cruel peligro, sino que le diese ánimo para sufrirlo” (I.i. 130) [“The handsome youth, who at any moment expected and feared to be struck by the threatening arrow, drew up his shoulders, pressed his lips together, arched his eyebrows, and in the profound silence of his heart asked Heaven, not that he be saved from the danger so cruel and close at hand, but that he be given strength to bear it” (19)].

Cervantes’s description clearly marks the exemplary nature of the hero: he is young, handsome, God-fearing, and brave in the face of danger. Although the difference in character presentation in the Persiles is undoubtedly unique because of its genre—and the author’s intention of competing with Heliodorus—the initial description of the protagonist is unique from the others in this dissertation. Because of the *in medias res* beginning, and because of the importance of action to the Byzantine romance, the reader knows absolutely nothing about Persiles’s background or life story. In fact, it is not until one of the very last chapters of the work that his true identity is revealed. Throughout the novel hints lead the reader to believe that the heroes are royalty, but the reader, in some respects, is as ignorant of the real identities of the hero and heroine as the vast array of characters they meet during their travels.

Periandro miraculously escapes the barbarians (one cannot expect the hero to die in the first chapter of a book, after all) thanks to a fierce, sudden storm. He is rescued by another ship commanded by Arnaldo, Prince of Denmark. Periandro learns onboard that his beloved Auristela has been on the ship as well, but that corsairs have attacked and made off with her and most likely sold her to barbarians on a nearby island. This island is the same one where Rutilio (whom I discussed in the second chapter) spends three years serving as a jester.

Periandro learns that Arnaldo plans to send Taurisa, a female he purchased from brigands along with Auristela, to the island in order to see if she is indeed there. If so, he plans to sell other maidens to the barbarians in exchange for Taurisa and Auristela. Taurisa also tells Periandro that Arnaldo has fallen madly in love with Auristela and intends on marrying her, though she has not shown any signs of reciprocation.

Periandro offers an alternative solution to getting Auristela back, and his words to Arnaldo highlight the deceit he will employ as their cover story throughout their travails: “‘Esa Auristela que andas buscando es una hermana mía que también yo ando buscando, que, por varios acontecimientos, ha un año que nos perdimos’” (I.ii. 142) [“‘The Auristela you’re looking for is a sister of mine whom I also am seeking, for through various events we lost each other a year ago’” (23)]. He then offers to go in Taurisa’s place, convincing Arnaldo that he will be more diligent in effecting her rescue. Arnaldo agrees, and promptly outfits Periandro in a dress he had been saving for Auristela after her rescue. Oddly, putting on woman’s clothing only accentuates Periandro’s beauty, “[Q]uedó al parecer la más gallarda y hermosa mujer que hasta entonces los ojos humanos habían visto, pues, si no era la hermosura de Auristela, ninguna otra podía igualársele” (I.i.143) [“Periandro then seemed to be the most elegant and beautiful woman human eyes had ever seen, for if it weren’t for Auristela’s beauty, certainly no other woman’s could compare to it” (24)]. Amy Williamsen writes that Cervantes’s intention of parodying the Byzantine romance genre is evinced by the exaggerated description of Periandro’s beauty and the hyperbolic qualities attributed to him, and because “He faints and cries time after time” (152). I believe that Cervantes’s intention was not to parody the genre, but to render his version unique in the portrayal of the hero. Hyperbole and exaggeration about the hero are typical of this type of romance. I do not

consider Periandro an effeminate character, as does Williamsen. Rather, I believe that Periandro is so consumed with Auristela, her honor, and the success of their mission, that his “masculine” qualities are overshadowed by the singularity of his purpose, and the bouts of doubt and despair he suffers show the delicate nature of his disguise. Nevertheless, I do admit that the feminine side of Periandro is at the fore during the first book of the novel, and this aspect of his character is even implied by the narrative voice.

In a woman’s disguise, then, Periandro leaves Arnaldo’s ship in a dinghy bound for the island. The barbarians meet the craft, and they arrange to buy what the chief believes to be a beautiful woman. As Periandro bids farewell to Arnaldo and the others from the ship, the text reads: “Abrazó Periandro a todos los que en el barco venían, casi preñados los ojos de lágrimas, que no le nacía de corazón afeminado, sino de la consideración de los rigurosos trances que por él habían pasado” (I.iii. 148-49) [“Periandro embraced everyone on the dinghy, his eyes almost overflowing with tears—not from an effeminate heart, but from thinking about the perils they had undergone for his sake” (27)]. The extra explanation about Periandro’s tears is unnecessary and at odds with the facts. Arnaldo was fully prepared to sell Taurisa to the barbarians for the same reason he sells Periandro; he was going to the barbarian island anyway. Furthermore, the only “peril” that they encounter with Periandro aboard is letting him rest and feeding him for three days. More significantly, just prior to saying goodbye, Arnaldo receives a great amount of treasure in exchange for Periandro: “Partieron todos los bárbaros a la isla; en un instante volvieron con infinitos pedazos de oro y con luengas sertas de finísimas perlas, que, sin cuenta y a montón confuso, se las entregaron a Arnaldo” (I.iii.148) [“All the barbarians left for the island and in a wink returned with countless numbers of gold pieces and long strings of very fine pearls that were handed over



to Arnaldo untallied in a jumbled pile” (26)]. Arnaldo, then, must consider himself as the one who most benefits from this transaction, and Periandro is the one now in peril: should he be found out to be a man, he would be sacrificed. Periandro’s tears are understandable, but not for the reasons the narrator gives, and thus points to the ironic nature of the explanation as well as the less-than-manly qualities of the hero.<sup>3</sup>

Periandro’s feminine disguise is even more convincing when he is among the barbarians. Bradamiro, one of the bravest barbarian leaders, becomes so transfixed by Periandro’s beauty that he decides to keep “her” for himself. News soon reaches the barbarians that another raft has come to rest on the shore of the island with a young man and a female servant aboard. Bradamiro decides to sacrifice the man right away, but as the others force the blindfolded prisoner to kneel, Periandro realizes that it is none other than Auristela dressed in man’s clothing. For Auristela, death is preferable to losing her virginity: “[S]in hacer palabra, como un manso cordero, esperaba el golpe que le había de quitar la vida” (I.iv. 152) [“Not saying a word and like a gentle lamb, the young man waited for the blow to take his life” (28)"]. Auristela’s maid finally speaks up, telling the barbarians that they are about to sacrifice a woman, not a man. They take the blindfold off, her beauty is revealed, and Periandro rushes to embrace her. Their reunion is so moving, it touches even the heart of Bradamiro, who proclaims: “Ninguno sea osado, si es que estima en algo su vida, de tocar a estos dos, aun en un solo cabello. Esta doncella es mía, porque yo la quiero, y este hombre ha de ser libre, porque ella lo quiere” (I.iv.155) [“Let no one dare, if he values his life at all, touch one of these two, not even a hair on their heads. This maiden is mine because I love her, and this man must go free because she loves him” (29)]. What is striking in Bradamiro’s speech is

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<sup>3</sup> Williamsen believes incorrectly that Periandro’s cross-dressing is implicitly criticized by the negative comments other characters make about Tozuelo’s transvestism in Book III.

that he uses all the feminine words (*doncella, la, ella*) when referring to Periandro, and he calls Auristela a man, even though her blindfold has been taken off and all marvel at her beauty. These very disguises, however, ultimately provide the pair with an escape. The barbarians begin fighting and killing one another over Periandro, and he and Auristela escape to safety. Diana de Armas Wilson writes that the heroes' cross-dressing scene early in the novel highlights the importance of the androgynous aspect of the lovers: "[T]he Persiles asks its reader to respond to its blurring of sexual categories with a suspension of the old aversions: androgyny is represented as an enterprise vital to its practitioners, vexing to its critics, and fatal to its opponents" (85).<sup>4</sup>

Periandro's feminine disguise also serves to highlight the unique nature of his heroic qualities. Throughout his journey, he comes across men who fall in love with Auristela and want to marry her: Arnaldo, Policarpo, The Duke of Nemurs, and Clodio. Likewise, various women who come into contact with Periandro are overcome by his beauty, and proclaim love/lust for him: Sinforosa, and Hipólita. In spite of these dangers to his union with Auristela, never once does Periandro take up arms against foes who threaten the union between him and Auristela. "In the Persiles the hero never attacks his rivals directly. He focuses his attention solely on overcoming the obstacles that hinder his journey to Rome. The struggle with the 'other' has been internalized, and the travails figure as symbols of limitations the hero must break through" (El Saffar, Beyond Fiction 13). In the first two books of the work, as they make their way from island to island in the northern Atlantic, Periandro ingeniously uses the only weapons available to him: his wits and his words. With those alone, he protects the people in his charge while keeping safe his and Auristela's true

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<sup>4</sup> For de Armas Wilson, the hero and heroine exemplify the androgyne, a conjunction of separate halves.

identity (Lukens-Olson 61). Through the use of verbal sleight-of-hand, Periandro maintains control over his disguise, and his and Auristela's shared destiny.

Both Periandro's use of deceit and his prolific storytelling capabilities surface in the second book of the novel, on King Policarpo's island. But there the lovers must face obstacles of a less violent, but more personal, nature. Both Periandro and Auristela are the object of others' desire, and that desire threatens their quest. Policarpo's daughter Sinforosa is in love with Periandro and enlists Periandro's "sister" as a match-making ally. At the same time, Prince Arnaldo and King Policarpo both have their eyes set on Auristela, and both attempt to use their relationship with Periandro to further their cause. At the same time, however, the reader sees that the heroine is not immune to the ravages of jealousy. Auristela hears of Policarpo's beautiful daughter Sinforosa and fears her as a rival, for Periandro had been on Policarpo's island before eventually reuniting with his beloved on the barbarian island. She is so overcome with jealousy and doubt that she is bedridden for three days. Sinforosa attends to the bedridden beauty, which further troubles her, "porque quisiera no tener tan a la vista la causa que pensaba ser de su enfermedad" (II.iii. 291-92) ["for she would have preferred not to have so close at hand what she considered the cause of her illness" (108)]. Sinforosa confides to Auristela the love she feels for Periandro, and asks her help in making Periandro her husband, and in so doing becoming sisters.

So altered is Auristela by this news, she despairs, and communicates this to Periandro. She tells him that Sinforosa loves him, is incredibly wealthy, and wants him as husband: "[S]egún los casos presentes, no te estará mal esta compañía" (II.iv.301) ["[U]nder the present circumstances this alliance wouldn't be a bad idea" (115)]. In one of the first hints to the real reason behind their journey, Auristela continues: "Fuera estamos de

nuestra patria, tú, perseguido de tu hermano, y yo, de mi corta suerte; nuestro camino a Roma, cuanto más le procuramos, más se dificulta y alarga [...] y no quería que me saltease la muerte y, así, pienso acabar la vida en la religión y querría que tú la acabases en buen estado” (II.iv.301) [““We’re away from our homeland, you’re pursued by your brother, and I by my bad luck. The more we try to follow our road to Rome, the more difficult it becomes. [...] and since I wouldn’t want death to come upon me while immersed in these fears and dangers, I plan to spend the rest of my life in religious orders; I’d like you to finish yours in the happy state of matrimony” (115)].

Periandro reacts to this news in a most un-heroic fashion. He faints, and Auristela dries the tears from his face. Directly afterwards, the narrator’s voice enters, and he states the three conditions when it is honorable for a man to cry: sin, in order to achieve pardon from sin, or jealousy. He then explains Periandro’s cause: “Veamos, pues, desmayado a Periandro y, ya que no llore de pecador ni arrepentido, llore de celoso” (II.v.303) [“Let’s look again, then, at the dazed Periandro, and since he can’t be weeping as a sinner or a penitent, he must be weeping out of jealousy” (116)]. Amy Williamsen cites this as proof that the narrator brings Periandro’s character into question by only “weakly suggesting” that he suffers from jealousy. She suggests, “perhaps he is not such a ‘varón prudente’ after all” (68). Sacchetti, too, sees Periandro’s heroic qualities diminished by the frequent emphasis that his personal fulfillment, happiness, and even his very existence rest solely in the hands of Auristela (152). They differ greatly, however, in their interpretations of his character as a whole. Williamsen believes that Periandro’s character is so exaggerated in its heroic qualities, it serves as an

example of a parody of Byzantine romance, while Sacchetti writes that he is a resolute, faithful lover who never wavers in his devotion.<sup>5</sup>

The aforementioned scene, in my opinion, cannot be analyzed without looking at the ensuing action taken by Periandro. He quickly recovers from his fainting spell, and seeks to strengthen Auristela's resolution in their quest. He ultimately speaks to her alone, reminding her of the sanctity of their quest and the inevitability of their success in Rome: “[N]o habrá trabajos ni peligros que nos nieguen del todo el llegar a ella, puesto que los haya para dilatar el camino. Tente al tronco y a las ramas de tu mucho valor y no imagines que ha de haber en el mundo quien se lo oponga” (II.vii.320) [“[T]here’ll be no trials or dangers to prevent us from finally reaching it, though some may slow us down. Hold fast to the trunk and branches of your great merits and don’t imagine anyone in the world could be your rival” (127)].

Auristela responds that she wants to believe him, but still fears King Policarpo and Sinforosa, each of whom seeks Auristela and Periandro, respectively, as husband and wife. Periandro answers her doubts by insisting that they maintain the disguises and deceptions that have kept their identities hidden: “[C]on tu buen juicio entretén al rey y a Sinforosa, que no la ofenderás en fingir palabras que se encaminan a conseguir buenos deseos” (II.vii.322) [“As for everything else, use your good judgment and play along with the king and Sinforosa, for you won’t offend her by insincere words designed to fulfill our right desires” (128)].

The preceding words define Periandro's view of disguise and deceit; they are tools to be used to protect their identity while they are on a mission from God. Put more simply, Casaldueiro writes that in Periandro's use of deceit, we can see one of Cervantes's favorite

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<sup>5</sup> Williamsen writes: “Periandro [...] lacks the basic qualities required of a hero. He is not modest, truthful, responsible, or even stout-hearted (150). Sacchetti, on the other hand, disagrees: “From the opening chapters till the end of the novel he is a steadfast, faithful lover, [...] and his love never wanes under the tantalising doubts and hesitations and the sudden, reckless changes of intentions of Auristela herself” (152).

credos: all is fair in love and war (100). He continually pacifies the urges of King Arnaldo, who remains with the group throughout the northern adventures and wants Auristela for his bride. Periandro acts as “intermediary” between Arnaldo and Auristela, all the while using him and his ship for protection and transportation to get closer to Rome. His designs to delay Arnaldo’s desire, while exploiting the advantages of his ship and the protection of his company, greatly benefit Periandro, and the king is completely fooled. When Clodio hints to Arnaldo that Auristela and Periandro could be something quite other than brother and sister, Arnaldo replies: ““Auristela es buena, Periandro es su hermano, y yo no quiero creer otra cosa, porque ella ha dicho lo que es, que, para mí, cualquiera cosa que dijere ha de ser verdad”” (II.iv. 299) [““Auristela is good, Periandro is her brother, and I don’t want to believe anything else, for she’s said it’s so, and—for me—whatever she says must be the truth”” (113)].

A closer look at the differences in Clodio’s and Periandro’s uses of speech reveals that the dissimulation and deceit on the hero’s part is not as damaging as Clodio’s use of the truth.

The group of pilgrims first meets Clodio when they come upon him chained to Rosamunda, the infamous courtesan of the English court. He introduces himself to the assembled group in less than flattering terms: ““Tengo un cierto espíritu satírico y maldiciente, una pluma veloz y una lengua libre; deléitanme las maliciosas agudezas y, por decir una, perderé yo, no sólo un amigo, pero cien mil vidas”” (I.xiv.223) [““I have a certain genius for satire and slander, a quick pen and a loose tongue; malicious quips delight me and to express just one I’d risk losing not only one friend but a hundred thousand lives”” (68)]. Rosamunda, whom Clodio portrays to the group by listing her faults based on her abundant sexual appetite,

denounces Clodio by listing his faults. She makes it clear that Clodio has uncovered secrets and dared to expose his king, his friends, even his own relatives. In sum, she finishes, “‘Tú has lastimado mil ajenas honras, has aniquilado ilustres créditos, has descubierto secretos escondidos y contaminado linajes claros [...] te has desgraciado con todo el mundo’” (I.iv.224) [“You’ve injured a thousand honors that didn’t concern you, you’ve destroyed illustrious reputations, you’ve uncovered hidden secrets, and contaminated pure lineages [...]you’ve cleverly disgraced yourself with everyone”] (68)].<sup>6</sup>

Periandro, of course, is everything that Clodio is not. He is faithful, and constantly seeks to protect, not defame and injure, those close to him. Clodio uses speech to divide and create mistrust, while Periandro employs words to heal: “Over and over throughout the work, Persiles’ words appeal to the best senses of his listeners, change their wills, and move them to do just acts” (Lukens-Olsen 56). In his speech to Arnaldo, Clodio tells the prince either to leave for Denmark—not a very likely option since Arnaldo is so enamored with Auristela—or not let himself be deceived by the supposed siblings. Clodio’s motivation in giving this piece of advice to the Danish king is simply a desire to create dissension. The text states that Clodio “moría por turbar o deshacer los amorosos pensamientos de Arnaldo” (II.iv.298) [“was dying to upset or undo Arnaldo’s amorous plans” (113)].

Clodio’s rationalization for uncovering hidden secrets and spreading gossip and discord comes from his own mouth: “[J]amás me ha acusado la conciencia de haber dicho alguna mentira” (I.xiv.224) [“[M]y conscience has never accused me of having told a single lie”] (68)]. Clodio’s truth-spreading and Periandro’s truth-concealing are borne out of the sustaining interest of each speaker, yet Clodio seeks to wound and offend while Periandro

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<sup>6</sup> The ideas expressed here come from my 2003 Masters thesis, Between Corruption and Conviction: Vice and Virtue in Cervantes’s *Persiles*.

seeks to dissipate tension and verbally disarm his would-be rivals. Clodio is an imprudent truth-teller whose unwelcome truths are aimed at exposing the worst in people (Lukens-Olson 63). Periandro is a prudent deceiver, whose lies serve to protect friends and loved ones and to divert attention from those who would do his group harm.

The most telling example of this aspect of the hero is his long narration in Book II. For nine chapters, Periandro takes over the narration of the story, as he recounts to the assembled group of Policarpo, Sinforosa, Arnaldo, Mauricio the astrologer, and the Christians from the barbaric island a summary of his voyages both with Auristela and alone, after she had been captured by pirates. His story is full of incredible incidents: leading a group of fisherman as sea-captain and privateer, while pursuing pirates who make off with Auristela and the fishermen's brides; becoming trapped in sea-ice and taming a wild horse by jumping with it off a cliff and landing unharmed on the frozen sea; and of course, numerous adventures on the high seas that enrich his crew with great booty. Forcione writes that Periandro's narration is an example of the Renaissance exaltation of the ideal hero as well as a gem of rhetorical devices recommended by the contemporary literary theorists of the day (Aristotle 189).

His narration is not enthusiastically received by all listeners, however. Mauricio twice mentions in asides to others his impatience with the seemingly unending story. Rutilio exclaims: “¡Válame Dios! y por qué rodeos y con qué eslabones se viene a engarzar la peregrina historia tuya ¡oh Periandro!” (II.xvi.391) [“For God's sake! What roundabout and far-fetched connections you've used to tie your story together, Periandro!” (170)]. Even Sinforosa, who is madly in love with Periandro, shows some impatience: “Por lo que debes al deseo que todos tenemos de servirte [...] que abrevies tu cuento, ¡oh historiador tan



verdadero como gustoso!” (ibid.) [““In satisfying the debt you owe to the desire we all have to serve you [...] you should shorten your story, even though you’re a storyteller as truthful as you are delightful!” (170-71)].

These interruptions nevertheless do not dissuade Periandro from continuing his narration, and the only one who seems not to tire of it is the orator himself. For El Saffar, Periandro’s handling of the interruptions and delicate weaving of his tale through the many travails he has overcome show mastery over himself: “Events occur as they will, and Periandro’s only task is to hold fast to his own story—the story of his endless determination and his faith in the promise of his journey” (Beyond Fiction 148).

I agree with El Saffar. In light of his epic narration in Book II, Periandro closely resembles another character I have studied: Maese Pedro, the puppeteer. Periandro keeps his audience absorbed in his narration, and though they may tire at times of his long-windedness, they never stop listening. Maese Pedro is equally enthralling as the traveling puppeteer; his performance is so compelling that it convinces Don Quixote to take arms and defend the fleeing Christians from the advancing Moorish hordes. Maese Pedro, however, employs disguise and his powers of performance to earn a living and keep one step ahead of the law. The impetus behind Periandro’s disguise and oration is to protect his true love and himself from harm. In fact, his long narration on Policarpo’s island directly serves to protect others as well.

When Periandro begins talking, the younger Antonio has fallen deathly ill from a spell put on him by the sorceress Cenotia. Auristela is not altogether recovered from her bout of jealousy, which keeps her bedridden. Among his audience, Arnaldo is madly in love with Auristela, as is King Policarpo. Policarpo’s daughter, Sinforosa, practically worships

Periandro, and the tension is palpable. Lukens-Olson accurately describes the precarious position the group is in during Periandro's narration: "[T]he travelers are vulnerable, and their defenses are weak. They are at the mercy of many people whose desires and means of satisfying them are decidedly at odds with those of the traveling group" (67). The protagonist's words function to unite the group into a whole, and at the same time, provide Auristela and Antonio with the opportunity to recover: "It keeps everyone occupied, diverts the attention from other problems, keeps the imagination from straying down treacherous paths, and gives Sigismunda time to recuperate" (Lukens-Olson 67).

Periandro's narration does indeed give enough time for Auristela and Antonio to recover, but his story is cut short by a conflagration. Policarpo, following the evil Cenotia's advice, sets fire to the palace in order to separate the group and make off with Auristela. His plan backfires, however, as the group manages to board a ship and sail away while the island burns. The next stop for the group is an island where they meet Renato and Eusebia, and where Rutilio stays to live ascetically and expiate his sins. From there, the group arrives in continental Europe, making port in Lisbon and finally reaching Catholic lands. Lisbon is where the protagonists' disguise enters its final stage. It is a perfect disguise, for it conceals their identity while outwardly revealing their holy mission.

A crowd of people comes to gawk at the heavenly beauty of Auristela and Periandro, as well as the Christians from the barbarian island, who are still dressed in animal skins. Soon the group is brought to the governor's house, where he asks them all manner of questions: who they are, where they are going, and where they have been. Periandro speaks for the group, naturally, and gives answers that satisfy the governor's curiosity yet still protect his and his beloved's identity: "Cuando quería, o le parecía que convenía, relataba su historia a

lo largo, encubriendo siempre sus padres, de modo que, satisfaciendo a los que preguntaban, en breves razones, si no toda, a lo menos gran parte de su historia” (III.i.435) [“Whenever he wanted to, or whenever it seemed to his advantage, he told his story from beginning to end (always concealing who his parents were) and in such a way that he satisfied those asking by briefly outlining, if not all, then at least the major part of his tale” (196).

Auristela’s beauty, plus the strange manner in which they are all dressed, leads throngs of people to them, and Periandro worries that they are attracting too much attention. He decides that they should put on pilgrim’s cloaks: “[P]ara el viaje que ellos llevaban de Roma, ninguno le venía mas al cuento. Hízose así, y, de allí a dos días, se vieron peregrinamente peregrinos” (III.i. 436) [“[N]o clothing would be more appropriate for the journey they were taking to Rome. So, they made just that change and in two days’ time looked like perfect pilgrims” (196). Periandro cleverly adopts this disguise for several reasons. The pilgrim’s cloak covers their appearance, and it correctly identifies them as pilgrims. But the disguise also enables the group to travel with less interference from the authorities. After spending ten days in Lisbon, thereafter, the text reads, “con licencia del visorrey y con patentes verdaderas y firmes, de quiénes eran y adónde iban, se dispidieron del caballero portugués, su huésped” (III.i.438) [“with permission from the viceroy and with documents attesting to who they were and where they were going, they said goodbye the Portuguese gentleman who was their host” (198). <sup>7</sup>

The protagonists receive very different receptions from the people they meet once they reach Catholic Europe. For example, the magistrate of Badajoz, Spain, hears about the pilgrims’ imminent arrival from an emissary of Lisbon. In the first two books of the novel,

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<sup>7</sup> Romero Muñoz writes that pilgrims not carrying certified safe-conduct papers certified by a bishop were sometimes taken for vagabonds and chased out of towns, especially if they were foreigners (439, footnote 33).

the protagonists arrive in new islands and new surroundings with a sense of trepidation. In the second two books of the novel, they are time and again welcomed with open arms as they travel through Portugal, Spain, France, and Italy. Their pilgrims' habits and documents give the group a seal of authenticity, and the dangers they face in Europe are greatly reduced when compared with their tribulations in the northern lands.

The danger is less not only because of the pilgrims habits they wear, but also because of the territory they cover. Gone are pirates and barbarians from the northern world. The pilgrims move through continental Europe, and they function more as spectators to the action, rather than as the cause of it. The plot does not focus greatly on the protagonists until they reach Rome. Rather, they meet a host of secondary characters whose difficulties the group witnesses and at times helps in resolving. Romero Muñoz writes that especially in Book III, the reader finds in the secondary characters numerous heroes whose psychological makeup is richer, more complex, and more "Cervantine" than the couple of the book's title (41).<sup>8</sup>

Another factor that allows Periandro to observe more and interact less in Book III is the absence of a rival for Auristela's attention. Upon reaching Lisbon, Arnaldo had turned back for Denmark after hearing of a rebellion that threatened his monarchy. He does not appear again until the fourth book, after the pilgrims have reached Rome. He has defeated the insurrection and returns to claim Auristela as his bride. The group of pilgrims comes upon Arnaldo as he is battling the Duke of Nemurs over a portrait of Auristela. Periandro intervenes and ends the bloody duel, then speaks with Arnaldo. The Danish prince asks Periandro for his aid in winning Auristela's hand, and offers Periandro half of his kingdom if

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<sup>8</sup> El Saffar contends that the host of people the protagonists meet on their way to Rome are "reflections of their higher and lower selves, between which they struggle for their very survival" (*Beyond Fiction* 128).

he successfully helps him. Periandro's response hints at the nature of his disguise and foreshadows the ending of the story: ““De los ofrecimientos que me haces y me has hecho, estoy tan agradecido como me obliga el ser tú el que los haces y yo a quien se hacen; porque, con humildad sea dicho, ¡oh valeroso Arnaldo! quizá este pobre muceta de peregrino sirve de nube, que, por pequeña que sea, suele quitar los rayos al sol”” (IV. iv.650) [““Regarding the offers you’re making and have made to me, I appreciate them very much as I should considering it’s you who makes them and I to whom they’re made. But in all humility let me say, valiant Arnaldo, perhaps my short pilgrim’s cloak may turn out to be a cloud, which though small can often overshadow the sun”” (314)].

Periandro manages to stall Arnaldo and ultimately marries his beloved. In keeping with the conventions of the Byzantine romance, however, Periandro/Persiles does not undergo a transformation of character in his trans-social disguises. The attributes the reader constantly sees in Periandro throughout the novel are faith in his lover, in God, and in the sanctity of his mission. From the first scene, in which he thanks God before what he believes will be his execution, to the final scene in which he marries, Periandro/Persiles is unchanged, “a linear, constant character” (Sacchetti 152). More than anything, his identity can be equated with his faith.

The very first words he utters to Auristela communicate this ideal that defines him: “[C]onfía en los cielos, que, pues te han librado hasta aquí de los infinitos peligros en que te debes de haber visto, te librarán de los que se pueden temer de aquí en adelante”” (I.iv.154) [““Trust in Heaven, since having spared you until now from the countless dangers you must have seen, it will surely save you from any you may face in the future”” (29). As Periandro successfully protects his and his lover’s identity throughout the novel, the deceit and disguise

that he uses never overwhelm him. He is never in danger of being subsumed by the person he purports to be, and his use of disguise ends with the culmination of his desire and the reward of his great faith. His constant faith and machinations to keep their identities safe are not always reciprocated by his lover, however, who shows doubt, despair, and jealousy. Auristela brings fallible, human emotion to the fore, and at times shows herself to be a foil, rather than a willing accomplice in the quest that ends in Rome.

In the Persiles, Cervantes seems to have inverted the roles of the protagonists of Heliodorus's Aethiopica. The female protagonist of the Aethiopica, Chariclea, is the one who actively struggles to maintain their disguise, and her lover Theagenes primarily acquiesces with her ideas. Chariclea also is a warrior. In one of the early scenes of the book, she kills many pirates with her bow and arrow, and she shows more prowess in battle than her lover. In the Persiles, however, neither of the protagonists is shown to be very adept at handling arms—in fact, twice Periandro is wounded and feared dead, and Auristela never is involved in any physical conflict. Furthermore, from the first scene of the novel, Auristela is quite the opposite of Heliodorus's heroine: she is submissive, timid, and prone to bouts of emotional distress. In her, the reader see the more vulnerable side of the lovers' relationship, and only Periandro's continued encouragement and faith in their enterprise keeps her emotions in check. Most tellingly, she almost walks away from their relationship once they

finally reach Rome, and their marriage occurs because of the providential appearance of Periandro's brother.

Auristela does engage in some deceit in her disguise as Periandro's sister, but not to the extent of her lover. Faith is the quality that best defines Periandro. Beauty seems to be what defines Auristela. Periandro's wit and words serve him time and time again to deliver them from threats to their goal, yet Auristela in the end is the passive recipient of fortune.

As I remarked earlier, the first time Auristela appears in the book, she is dressed in a man's clothing and about to be sacrificed by the barbarians, who seek to fulfill their prophecy by drinking the ashes of sacrificed foreign men to see whose son will one day rule the world. Rather than speak up and tell them she is in fact a woman, Auristela meekly kneels and awaits the fatal blow like a lamb awaiting slaughter. Only the intervention of her nurse-maid Cloelia saves her, when she tells all assembled that Auristela is actually a woman. This episode is emblematic of Auristela's actions throughout the novel. When faced with challenges, or when contemplating the scope of the difficulties that await them on their journey, she often reacts with worry and resignation rather than fortitude. De Armas Wilson goes so far as to categorize her as a worrier and a whiner (144). Only when encouraged and motivated by Periandro does she show resolve and a willingness to use deceit along with her disguise.

Her wavering will is first seen when she informs Periandro on Policarpo's island that she wishes to live out her days as a nun, and that he would do well to marry Sinforosa.<sup>9</sup>

Periandro faints upon hearing this, but rallies to convince her of the ultimate success of their venture. Bolstered by his words, Auristela tricks Sinforosa, postponing the marriage

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<sup>9</sup> This occurs while she is feeling severe pangs of jealousy for Sinforosa: another example of Auristela's delicate constitution, and an imitation of Chariclea's lovesickness for Theagenes.

Sinforosa most desperately desires with Periandro. Auristela tells her that she and her brother must accompany Arnaldo to his native Denmark, where they will tell him that they must first go to Rome before Auristela can marry the prince. Then, Auristela says, “‘Puestos, pues, en nuestra libertad, fácil cosa será dar la vuelta a esta isla, donde, burlando sus esperanzas, veamos el fin de las nuestras: yo, casándome con tu padre y, mi hermano, contigo’” (II.vii.324) [“‘Then, when we’re at liberty, it will be a simple matter for us to return to this island, where spoiling his hopes, we’ll see the fulfillment of our own—with me marrying your father and my brother, you’” (130)]. It never occurs to Sinforosa that the ruse Auristela plans to use on Arnaldo could just as easily be used on her. Sinforosa is “deliriously happy” upon hearing this news, and fully trusts Auristela will keep her promise.

The quote above is the only example in the text of Auristela willfully deceiving someone. In all other instances, Periandro takes the lead in that respect. He keeps Arnaldo’s desire for Auristela at bay, and delays his designs until the end. In spite of Periandro’s constant struggles to keep their identities safe, and keep their group safe as they travel, Auristela voices doubt even about her lover’s resolve. Later, Feliciano de la Voz joins the group, and they hear her unfortunate story. She has conceived a child with a man who is not the one her father arranged for her to marry. Hearing this, Auristela fears that carnal desire might get the best of Periandro as well: “‘Todo esto me mueve a suplicarte, ¡oh hermano!, mires por mi honra, que, desde el punto que salí del poder de mi padre y del de tu madre, la deposité en tus manos; y, aunque la experiencia, con certidumbre grandísima, tiene acreditada tu bondad [...], todavía temo que la mudanza de las horas no mude los que de suyo son fáciles pensamientos. A ti te va; mi honra es la tuya (III.iv.458) [“‘All this moves me to beg you, dear brother, to care for my honor, for ever since the moment I left the protection of my



father and your mother I've placed it in your hands! And even though experience has vouched for your goodness in the strongest possible terms [...], I still fear that with the passing of the hours some new thoughts, which come easily to everyone, might occur to you. It's up to you; my honor is yours (209)''' ]. Periandro replies by stating that he hopes only that he can further prove to her his resolve: “‘Yo quisiera, por aquietar tus bien nacidos recelos, buscar nuevas experiencias que me acreditasen contigo [...] quisiera que nuevas ocasiones me acreditasen’” (III.iv.458) [“‘I'd like to calm your latest uncertainties by looking for new opportunities to gain your trust [...] I'd like new circumstances to vouch for me’” (210)].

Auristela never shows the steadfast will of Periandro, and rarely does she utilize deceit with her disguise. She is more of a passive participant in the thread of the narration, and when the focus is on her, she voices fear, jealousy, and doubt. Most significantly, all of the other characters in the novel (save her love and the Christian barbarians who accompany her to Rome) never treat her as anything more than an image of heavenly beauty. In the final chapters of the novel, the reader learns that Periandro's brother Maximinio has never actually met Auristela face to face. He knows her only by her portrait, which alone convinced him to follow her trail all the way to Rome. Also, the Duke of Nemurs and Prince Arnaldo fight a bloody duel not over Auristela, but over her *portrait*. Like Maximinio, the Duke is smitten with the mere image of Auristela. He fights over the portrait of a woman he has never met.

When the pilgrims come upon the scene of the duel and follow trails of blood, they find the half-dead Arnaldo and Duke. As he slowly regains consciousness, Prince Arnaldo's first words are: “‘No le llevarás, traidor, porque el retrato es mío, por ser el de mi alma; tú le has robado y, sin haberte ofendido, en cosa, me quieres quitar la vida’” (IV.iii. 639) [“‘You

won't take it away, traitor, because the portrait is mine, part of my soul! You've stolen it, and though I haven't offended you in any way you want to take my life!" (307)].

The group of pilgrims learns that the Duke of Nemurs, whom they had briefly met in southern France, had managed to obtain a portrait of Auristela, fallen in love with it, and started his own pilgrimage to Rome to seek out the real Auristela. Her loveliness also attracts throngs of people as they pass from Portugal to Rome, and the reputation of her beauty widens through the painting of her portrait in Lisbon on Periandro's orders. He commissions a painter to paint a large canvas detailing all the adventures the group had experienced in order to save the trouble of narrating their entire story to each inquisitive person they meet. In Rome, the group sees yet another, larger portrait of Auristela, and the Duke and Arnaldo immediately begin a bidding competition to buy it. They offer up priceless jewels, but the painter cannot sell the portrait, as the governor of Rome confiscates the painting and the jewels. The governor recognizes that the jewels cannot come from people claiming to be pilgrims, and orders them captured.

Mercedes Alcalá Galán observes the close relation between Auristela and her portrait: "Hay una identificación completa entre la posesión de la pintura y de la mujer [...] Auristela se ha reducido a ser retrato de ella misma, o mejor, los retratos se han humanizado y poseen el mismo poder de atracción que la mujer que representan" (134) ["There is a complete identification between the possession of the painting and the woman [...] Auristela has been reduced to be a portrait of herself, or, better yet, the portraits have become humanized and possess the same power of attraction as the woman they represent"].<sup>10</sup> This quotation can be used to comment on Auristela's character as a whole. She is the personification of beauty, but little else distinguishes her as a character. Rather than a dynamic, engaging character,

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<sup>10</sup> My translation.

Auristela is the very image of beauty and chastity, replete with human foibles. Her quest and the nature of her trials may be incredible, but Auristela never rises to the level of a heroic protagonist. For De Armas Wilson, “[h]er role is not to represent a memorable and convincing individual, but to internalize, through a kind of shuffling technique, the personhood of the female subcharacters” (147). Interrelated episodes in the first, third, and fourth books of the novel shed light on De Armas Wilson’s assertion, as well as underscore Auristela’s vacillating nature.

In Book I, the group comes across a dying Portuguese sailor, Manuel Sosa de Coitiño, who recounts the tale of his misfortune. In Lisbon, he asked for the hand of beautiful Leonora from her father, and received his blessing. Manuel had to perform two years of military service in the Mediterranean, but Leonora’s father assured him that his daughter would faithfully await his return. Manuel came back to Lisbon after two years, and on the day he expected to marry Leonora, he instead saw his bride-to-be enter a church to take a nun’s vows. She explained to him that she had promised herself to Christ before her father had promised her to Sosa. She told him: “‘Yo, señor mío, soy casada y en ninguna manera, siendo mi esposo vivo, puedo casarme con otro. Yo no os dejo por ningún hombre de la tierra, sino por uno del cielo, que es Jesucristo, Dios y hombre verdadero: él es mi esposo’” (I.x.204) [“I, dear sir, am married, and there is no way, since my husband is alive, I can marry another. I’m not leaving you for another here on earth, but for one in Heaven, who is Jesus Christ, true God and man”] (56)]. Sosa never recovers from the shock he received on that day, and he dies in front of the group as soon as he finishes his story.<sup>11</sup>

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<sup>11</sup> Romero García points out that the enamored Portuguese dying of love was a fairly common character in the literature of the seventeenth century, and fit squarely in the reader’s horizon of expectations (205, footnote 217).

When the pilgrims arrive in Lisbon they meet the brother of Manuel de Sosa, who leads them to his brother's grave marker. Auristela inquires about Leonora's fate and discovers that she died just a few days after hearing of Sosa's death. El Saffar views Leonora's decision to enter the convent as an escape rather than a vocation, an escape that dooms both to death: "The devastating effects on Manuel of his beloved's entrance into the Holy Orders serves as an early indication of a possible 'way out' that is not a way out at all. Both Manuel and Leonora die of the effects of that escape" ("Persiles' Retort" 32). Armas Wilson agrees, further stating that Leonora and Sosa's tale serves as a warning to Auristela: "Manuel's icy death cannot be excused by regarding Leonora's spiritual marriage as a healthy sublimation [...] The template her story affords Auristela is unambiguously cautionary, since Leonora herself dies, soon after she learns about Manuel's fate" (166).

Auristela seemingly interprets the Portuguese couple's story in this way as well. In Book III, Costanza marries a mortally wounded Spanish count, who out of gratitude to Costanza's bedside care and devotion wants to marry her and leave her a wealthy, widowed virgin. The two are married, and as soon as the count expires, Costanza begins to make a solemn vow to God. Auristela interrupts her, saying "[L]as obras de servir a Dios no han de ser precipitadas [...] Dejad en las manos de Dios y en las vuestras vuestra voluntad [...] confiad en Dios que quien os hizo condesa tan sin pensarlo os sabrá y querrá dar otro título que os honre y os engrandezca con más duración que el presente (III.ix.523)" ["[A]ctions taken in God's service must not be hasty [...] Leave your free will in God's hands and your own [...] trust in God, for the One who made you a countess when you least expected it will want and know how to give you another title that will honor and elevate you for a longer time than the present one can" (244)]. Her words are wise, and Costanza takes

her advice. In this instance, Auristela's actions are similar to Periandro's throughout the novel: she uses reasoned words and eloquent speech to effect change.<sup>12</sup> She tells Costanza that by trusting in the Lord, she will see that He has other plans for her.

What makes her argument ironic is that Auristela herself comes to the same decision once the pilgrims arrive in Rome and her catechism in the Catholic faith is complete. When the pilgrims arrive in Acapulco, from which they can see Rome, Periandro calls her by her true name, Sigismunda, and announces that they are at last about to become man and wife. As Persiles, not Periandro, he asks her to look in her heart and be sure that she is as willing to marry as he: “De mí sé te decir, ¡oh hermosa Sigismunda! que este Periandro aquí ves el Persiles que en la casa del rey, mi padre, viste; aquel, digo, que te dio palabra de ser tu esposo en los alcázares de su padre y te la cumplirá en los desiertos de Libia, si allí la contraria fortuna nos llevase” (IV.i.628) [“As for myself, my beautiful Sigismunda, I can tell you that this Periandro you see here is the Persiles you saw in the house of my father the King—the same one, I repeat, who while in his father's palaces gave you his word to be your husband, and who'll keep it even in the deserts of Libya, should adverse fortune take us there” (302). She replies that she, too, wishes for their union, and assures Persiles of her desire to be his wife: “[S]i es posible que aumente, se ha aumentado y crecido entre los muchos trabajos que hemos pasado. De que tú estés firme en la tuya me mostraré tan agradecida que, en cumpliendo mi voto, haré que se vuelvan en posesión tus esperanzas” (ibid.) [“And if it's possible, my resolve has actually increased and grown amidst the many trials we've gone through together. Just as soon as I've completed my vow I'll show you just

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<sup>12</sup> Examples of Periandro's persuasive skills include counseling King Leopoldio not to punish his much younger wife and his love (Book II), convincing Ortel Banedre not to murder his wife and her lover (Book III).

how grateful I am to you for keeping your word, and make your hopes of possessing me a reality” (ibid)].

Sigismunda promptly sets about satisfying the first vow. She and Periandro meet with representatives of the Pope, confess their sins, and learn about the Catholic religion and the mysteries of faith. Afterwards, Periandro is eager for her to fulfill her second vow: to marry. Auristela, however, has some misgivings: “[S]i, medio gentil, amaba Auristela la honestidad, después de catequizada la adoraba” (IV.vi. 658) [“[I]f Auristela while still half pagan loved her chastity, after being confirmed in her Christianity she adored it” (320)]. This, combined with fear over their fate after marriage and returning home to a jealous, wrathful Maximinio, is enough to change her mind. She later asks to speak privately with Periandro, and tells him of her new resolve, which echoes her message given on Policarpo’s island. She thanks him for being her guardian angel, protecting her from harm during their long voyage to Rome, where she has become a true Christian. Auristela then speaks words reminiscent of a mystic: ““Querría agora, si fuese posible, irme al cielo sin rodeos, sin sobresaltos y sin cuidados, y esto no podrá ser si tú no me dejas la parte que yo misma te he dado, que es la palabra y la voluntad de ser tu esposa. Déjame, señor, la palabra, que yo procuraré dejar la voluntad” (IV.x.691) [“I’d like now, if possible, to go to Heaven with no delays, no unpleasant surprises and no worries, but that won’t be possible if you won’t give me back what I myself have given you, which is my promise and desire to be your wife. Let me have, sir, my promise back, and I’ll try to give up my desire” (337). She incomprehensibly suggests that Periandro marry her sister, instead. In words that echo those of the ill-fated beauty Leonora, Auristela tells him ““Yo no te quiero dejar por otro; por quien te dejo es por Dios, que te dará a sí mismo, cuya recompensa infinitamente excede a que me dejes por él” (IV.x.692) [“I

don't want to leave you for another. I'm leaving you for God, who will give himself to you, and the rewards of that are infinitely greater than your loss in letting me go" (338)].

When all the obstacles have finally been overcome, when they are at the peak of good fortune, Auristela balks at marriage. This, of course, dismays Periandro, and he leaves her without saying a word. Sacchetti writes: "[S]he takes a selfish decision which plunges him into despair and we may wonder, given the similarities of the situation, whether he will die of desperation like the Portuguese Manuel" (110). Even Periandro's powers of persuasion and wit are no match for this news. He can find no words and leaves her.

Auristela talks to herself, convincing herself what she has done is right, and at the same time displaying unexpected ingratitude: "Yo confieso que la compañía de Periandro no me ha de estorbar de ir al cielo; pero también siento que iré más presto sin ella. Sí, que más me debo yo a mí que no a otro, y al interés del cielo y de gloria se ha de posponer los del parentesco; cuanto más que yo no tengo ninguno con Periandro'" (IV.xi.693-94) ["I realize Periandro's company won't keep me from going to Heaven, but I feel, too, that I'll get there sooner without it. I certainly owe more to myself than to anyone else, and the attraction of Heaven and its glory has to take precedent over kinship, and even more so in this case, since I'm not even related to Periandro'" (339)].

Costanza eventually convinces Auristela at least to seek out Periandro, which she does. The marriage takes place only because of the intervention of Persiles's brother, who arrives with just enough life left in him to bless Persiles and Sigismunda and join the lovers' hands. Sigismunda, however, remains silent during the ceremony. The text reads that Persiles is the only one who says "yes," and the wedding occurs without any active input on the part of the bride (Sacchetti 101). This final act of witnessing the wedding, instead of

participating in it, is in keeping with the characteristics of the heroine. She is beautiful, virtuous, compassionate, and at times dutiful, but lacking in characteristics that render her character heroic. She finally unites with Persiles in marriage, but is noticeably silent and passive as they make their vows. Together they form a whole and accept the Christian duty to prosper and multiply, and Persiles finally is rewarded for his abiding faith. Yet the manner in which they arrive at this union puts into question the exemplarity of each character. Despair, jealousy, and selfishness cannot be cured by a ceremony.

Mary Gaylord Randel writes of the wedding scene: “No apotheosis, no glorious ritual, as might befit their station, unites the lovers. Rather marriage, particularly for Sigismunda, marks a gesture of resignation” (164). I believe that the marriage functions as decoration that hides the blemishes of character, just as Auristela’s beauty conceals her jealousy and fickle nature. In the same way, Periandro’s craftiness and ready guile belie a person completely dependent on another for happiness, even for his very existence. Ultimately, the marriage acts as another disguise. I cannot help but wonder if the last line of the Persiles, which refers to the couple living a long life and seeing the birth of their great-grandchildren, is but a Cervantine device that invites the reader to see something more behind the veil the last scene offers.

For the protagonists in the novel, Rome is the Golden Fleece, the holy destination of their pilgrimage where they will complete their quest and become fully Christian as well as man



and wife. As in most of Cervantes's writing, appearances can be deceiving. In the Persiles, Rome is portrayed as a place rife with violence and corruption, and where the protagonists suffer their most dangerous tests. In reality, Cervantes's depiction of Rome suggests that Rome's stature as the home of the Pope, "visorrey de Dios en la tierra y llavero del cielo" (IV.v.658) ["God's viceroy on earth and keeper of the keys to Heaven" (319)], is diminished by the iniquities that abound there. It is a symbol of a fallen world in need of redemption.

When the pilgrims arrive in Rome, they are not met by fellow Christians who welcome them. Instead, they are met by Zabulón, a Jew, who offers them lodging. Isabel Lozano Renieblas writes that this surprise welcome is an omen of the surprises that await the protagonists in the city (185). Zabulón figures in the novel a bit later, as his wife puts a spell on Auristela, and almost kills her. More interestingly, Lozano Renieblas writes that the part of the city they first enter is also ironic. Cervantes describes them passing through the Arch of Portugal into the city. Lozano Renieblas refutes what prior critics have pointed out in regard to this. Schevill and Bonilla, two of the first twentieth-century scholars of the work, asserted that the Arch of Portugal was the popular name of the arch constructed in honor of Marcus Aurelius, but Lozano Renieblas consults the historian Pedro Mártir, whose 1615 work points out that the Arch of Portugal was constructed in honor of the Emperor Domitian. Based on this new information, she concludes that the pilgrims Rome through the area called Hortacho, the area designated for prostitutes (186).

Rome in the sixteenth and seventeenth centuries, writes Lozano Renieblas, combined two paradoxical characteristics. It was the center of the Catholic Church as well as the center of prostitution, and the Roman courtesans were one of the biggest attractions the city had (185). Periandro's chastity is put to the test in the house of an infamous courtesan,

Hipólita. He receives an invitation from Zabulon the Jew to visit Hipólita, ““una de las más hermosas mujeres de Roma y aún de toda Italia”” (IV.vi.665) [““one of the most beautiful women in Rome, indeed, even in all Italy”” (324)]. She is wealthy, lovely, and very courteous, to say the least. She has her palatial home readied for Periandro’s visit, “tan aderezada, tan limpia y tan compuesta, que más parecía que esperaba ser tálamo de bodas que acogimiento de peregrinos” (IV.vii. 667) [“so beautifully decorated, clean and do neat that it looked more prepared to be a bridal chamber than a place to receive pilgrims” (325)]. Hipólita embraces Periandro as soon as he walks in, and he realizes that he has made a mistake, pushing her away. She tries to dazzle him further by leading him into her art gallery, where priceless paintings hang in a seemingly endless hall. Periandro feels overwhelmed, and tries to flee, only to have Hipólita block his way. She grabs his cloak, and catches a glimpse of the diamond-encrusted cross that Auristela brought from her homeland. He manages to escape, but Hipólita calls aloud that he has stolen *her* cross, and Periandro is apprehended by the authorities. She eventually confesses that her accusation is false, and Periandro is set free.

This false imprisonment in Rome can be contrasted with its opposite, the guilty being set free. Bartolomé, a Spaniard who accompanies the pilgrims part of the way through Europe, writes the group of pilgrims from jail. He tells them that he and his new wife have been imprisoned for having killed two men—both former, jilted lovers of the woman—and have been sentenced to the gallows. Bartolomé hints at a way out as he describes the judges in Rome: “[T]odos son corteses y amigos de dar y recibir cosas justas y que, cuando no hay parte que solicite la justicia, no dejan de llegarse a la misericordia”” (IV.v. 654) [““They’re all quite gracious and like to give and receive their just dues, for when there’s no one paying

for strict justice to be done, they're not above showing mercy'" (318)]. The pilgrims immediately call on friends with connections to intervene in the case, and the matter is quickly resolved. "[E]n seis días ya estaban en la calle Bartolomé y la Talaverana; que, adonde interviene el favor y las dádivas, se allanan los riscos y se deshacen las dificultades" (IV.v.656) ["So, after only six days the two of them were back out on the street, for where well-placed gifts and special favors intervene, rough spots can be smoothed over and difficulties resolved" (318)]. Williamsen writes: "[T]he language underscores the arbitrary nature of human justice: a few well-placed 'contributions' can secure the freedom of convicted murderers, even in the See of the Catholic Church. That so much vice and corruption can flourish in the Holy City reveals the barbarity that 'civilization' can engender" (80). The city that represents Christian perfection for the protagonists is in the novel a place of corruption, of prostitution, and rife with danger. These factors make the final stop in the pilgrimage the most fraught with perils.

The perils continue for the couple after Periandro leaves Hipólita. Overcome with desire, and suspecting the true nature of Periandro and Auristela's relationship, Hipólita acts. She speaks with her servant Zabulón., whose wife is a witch. Hipólita agrees to pay his wife to cast a spell on Auristela and kill her, freeing Periandro, in Hipólita's thinking, for herself. The spell takes effect. As she becomes weak, her beauty vanishes, and she is virtually unrecognizable from her former self. The spell plunges all into despair, save Periandro. His faith is greater than the evil magic; this trait, throughout the work, remains constant. "Sólo Periandro era el solo, sólo el firme, sólo el enamorado, sólo aquel que con intrépido pecho se oponía a la contraria fortuna y a la misma suerte, que en la de Auristela le amenazaba" (IV.ix.686) ["Periandro was the only one—the only one who remained firm, the only one

who kept his love alive, the only one who with courageous heart held out against misfortune and death itself, which was threatening him through Auristela” (334). When Hipólita realizes that Periandro is physically suffering because of the spell put on Auristela and is in danger of dying too, she relents. Auristela regains her beauty and her health, as does Periandro. His faith is rewarded, and it softens the heart of the cruel Hipólita. At the same time, however, Periandro’s dependence on Auristela for his very survival becomes clear. Perhaps this is one of the reasons why soon after recovering, Auristela tells him that she wants to enter the convent.

This news drives Periandro to despair, and he leaves the city. When the group of pilgrims eventually finds him, Auristela still is resolute in her decision not to marry: “Dijo su voluntad Auristela a Periandro, cumplió con su deseo, y satisfecha de haberla declarado, esperaba su cumplimiento, confiada en la rendida voluntad de Periandro” (IV.xii. 705-06) [“Auristela revealed her wishes to Periandro, thereby satisfying her desire; happy to have made it known to him, she then expected him to comply, confident he’d bend his will to suit hers” (345)]. Before she and Periandro can exchange words, however, Hipólita appears and offers to take them both to Naples, where she will shower them both with gifts. Hipólita’s henchman and erstwhile lover Pirro el Calabrés is overcome with jealousy at hearing this, and attacks Periandro with his sword: “[S]e la metió a Periandro por el hombro derecho, con tal furia y fuerza, que le salió la punta por el izquierdo, atravesándole, por menos que al soslayo, de parte a parte” (IV.xii.709) [“[He] plunged it into Periandro’s right shoulder with such fury and force that the point of it came out his left shoulder, running him through almost diagonally, from one side to the other” (347)].

Periandro, bleeding profusely, falls into Auristela's arms, who fears that life is leaving him. At this juncture, the dying Maximinio reaches them, and he joins them in marriage shortly before expiring himself. Randel writes of the marriage, "Persiles and Sigismunda marry in the very shadow of death, spectators of and not participants in the culmination of life's journey" (164). The culmination of their travels ends in tears for Maximinio's death, and the protagonist is wounded—the ground is wet with blood and tears. Their union is consecrated amidst death and suffering. Persiles's crowning achievement is emptied of glory, much like Cervantes's portrayal of the city of Rome. It is a nightmarish world of undoubtedly subcelestial violence (de Armas Wilson 122). Nevertheless, anything is possible in Cervantes's world when unyielding faith is concerned: "[E]stas mudanzas tan estrañas caen debajo del poder que aquella que comúnmente es llamada fortuna, que no es otra cosa sino un firme disponer del cielo" (IV.xiv.711) ["These strange reverses fall within the power commonly called Fortune, but which is nothing less than Heaven's unwavering plan" (349)].

In the end, the reader is left with the transformative power of faith in God. It is not a perfect ending, as the images of blood and death contrast with the couple's anagnorisis and union. While some critics have interpreted the last scene as a parody of romance, I view it as Cervante's subtle way of suggesting that faith is sometimes all that one has, and it is enough. The Christian faith embodied by Persiles very well may be the author's answer to the corrupt world into which Persiles and Sigismunda are thrust. Cervantes himself died shortly after finishing the Persiles, and I would like to think that Cervantes's faith remained steadfast to the end.

## CONCLUSION

John Weiger comments on Cervantes's writing, "To be or not to be was *not* the question: the new challenge was whether to become" (81). This statement can be applied to Cervantes's characters and to Cervantes himself. The author struggled his entire life for financial success, and for most of his life, the odds were against him. Cervantes fought bravely at the Battle of Lepanto in 1571 and was convinced he would have a promising military career, but his home-bound ship was captured at sea by Algerian pirates. He spent the next five years as a prisoner, attempting escape four times, before being ransomed. Cervantes applied for government positions in the New World, confident in his qualifications as loyal soldier and subject of the king, but he was denied these opportunities (McKendrick 142). He took jobs as grain and oil requisitioner for the armed forces and also as tax collector. He was imprisoned twice when some of his guarantors could not pay for discrepancies in his accounts.

Cervantes's literary career was not an ascendant spiral, either. He never achieved success or fame through his plays or poetry; he was overshadowed by Lope de Vega and Quevedo. While Don Quixote became hugely popular, Cervantes never reaped huge financial reward from the work. Yet he kept writing. The last five years of his life saw the publication of the Exemplary Novels, the second part of Don Quixote, and the Persiles. On his deathbed he wrote of hoping to finish the second part of La Galatea. Thankfully for us, Cervantes never stopped writing, he never stopped struggling to get ahead, and he was not satisfied simply with being the author of the Quixote. He experimented, writing in many multiple genres and

creating a cast of characters that has left the world enriched. I hope that my study may help in discovering commonalities of Cervantes's use of disguise and characterization throughout his work.

One of the most important aspects that Cervantes's successful characters share is freedom. Whether noblemen marveling in the newfound, simple joys in the absence of barriers of personal interaction, or an aging hidalgo who shakes off the shackles of a tedious existence through madness, freedom is the most vital ingredient for a Cervantine character's personal growth, fulfillment, and happiness. An integral part of this freedom is a carnivalesque liberation that enables genuine human contact and emotion. The characters I examine in Chapter 1 manage to mold themselves to their new surroundings in their trans-social disguises without forfeiting control of their new personas to anyone else, and they all put an end to their disguises on their own terms. The characters from Chapter 2 become prisoners of their disguises, and instead of adopting a new identity, they lose their own. Don Quixote and Sancho's experiences in their disguises are a combination of what the characters in the first two chapters undergo. As long as they are the source of their disguise, the pair moves about freely. The adventures arise from the knight's madness, and more importantly, they are resolved through it as well—thanks to Frestón. When the adventures become the intellectual property of others, such as the Duke and Duchess or Sansón Carrasco, the knight loses the ability to direct the course of his own madness, and Sancho becomes a pawn in the aristocrats' game. Both eventually manage to wrest their identities back from those who would direct it on their behalf. Persiles and Sigismunda never lose control of their identities as their disguises protect them from danger throughout their travels, yet the biggest obstacle to their happiness is petty self-interest and despair.

While freedom is the key to the resolution of a character's trans-social disguise, despair is its antithesis. The characters from Chapter 2, and to a certain extent, Persiles shortly before the marriage, give themselves over to hopelessness and despondency. Despair is foreign to the world of carnival, and it does not provide a way out. Significantly, the characters who become victims of hopelessness are all lifted out of their woe through the actions of others. Providence plays a great part in the ending of the characters' despair, and can be seen as a reward for Persiles's abiding faith in God, or an acknowledgment of sin and repentance, as exemplified by the characters in Chapter 2.

Some portions of Cervantes's work that I have studied, however, still leave me with more questions than answers. In keeping with what I believe is Cervantes's literary complexity, all of the trans-social disguises I have investigated end happily, at least on the surface. Persiles and Sigismunda marry, but they must bury Maximinio. Persiles is wounded, she is silent. In "La gitanilla," Don Juan Cárcamo and his lovely Costanza marry as well, but her silence is overwhelming and constitutes a great departure from the vivacious girl she was before the ceremony.

This leads me to question whether Cervantes portrays the institution of marriage as a decidedly negative solution for the woman. His last two works are full of examples of marriages in which the bride and groom marry in spite of the objections of their parents: Basilio and Quiteria in the Quixote, plus the numerous couples in the Persiles, who through chicanery marry over parents' objections: the fishermen and their brides, Cobeña and Tozuelo, and Isabel Castrucha and Andrea Marulo. Each of these marriages has carnivalesque elements. Basilio feigns a bloody suicide just as Quiteria is about to marry wealthy Camacho and marries her under her would-be husband's nose. Tozuelo is found by



Cobeña's father dressed up as his woman, dancing in a street festival in Mari Cobeña's stead. Tozuelo fears that undue exertion will harm the fetus in his beloved's womb, and ultimately they marry with the grudging approval of her father. Isabel Castrucha pretends that she is possessed by the devil until Andrea comes to her rescue to "exorcise" her demons. They marry shortly after he arrives.

This type of marriage is in direct opposition to the marriage officially sanctioned by the Council of Trent in 1562. It sought to end marriages that were effected by promise alone; too many women had been taken advantage of by men who gave their word to marry, only to renege on their word once the marriage was consummated. In the Persiles, all the marriages (including that of the barbarians Antonio and Ricla) save the protagonists' arise from husbands and wives declaring love for one another, without the sanctioning presence of a priest or Catholic ceremony (Castillo and Spadaccini 122). Do these anti-establishment examples of "free marriage" in Cervantes's work point to the author's dissatisfaction with the Church?

Furthermore, examples of potential anti-establishment bias appear in his writings. "La ilustre fregona," and the Persiles feature stories of corruption at the highest levels of justice. People who have committed crimes are released from jail because of bribes. In "Rinconete and Cortadillo" Seville's gendarmes are on Monipodio's payroll. Cervantes portrays the rural police force, La Santa Hermandad, as a group of bumbling amateurs in the Quixote, while he paints quite a different picture of the bandit Roque Guinart, whose ideals of justice and compassion for his fellow man are surprisingly unselfish and noble. The Duke and Duchess are members of the highest level of the aristocracy, and are quite possibly the most negatively portrayed characters in the Quixote. Agustín Redondo asserts that Cervantes

attacks the falsehoods of the Spanish governmental system of the dominant groups through Sancho's victory over himself and the Duke and Duchess during his tenure as governor (472). I cannot disabuse myself of the notion that Cervantes's writings in many ways reflect the blunted dreams of a frustrated soldier and public servant, and that social criticism is an underlying current that may link his texts much in the same way I have shown that his characterization does.

Cervantes's complexity can be exasperating at times. His writings are an inexhaustible resource for critics, who can find many divergent points of view in the same work. Furthermore, his literary production ranges to virtually all genres of literature of Golden Age Spain, and each one of his works has been studied, picked apart, and analyzed. My study has shown that unifying principles connect the wide scope of Cervantes's different works. By taking common elements of characterization in all his major prose works, I have revealed aspects of Cervantes's strategies of character development that enhance the understanding of the heroes and villains in his works. At the same time, I look forward to reading and writing studies that plumb other facets of Cervantine literature that can unite his writings, rather than examine them separately, and perhaps give a more complete picture of his contribution to Western letters. In the meantime, I hope that my study may help in discovering commonalities of Cervantes's use of disguise and characterization throughout his work.

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